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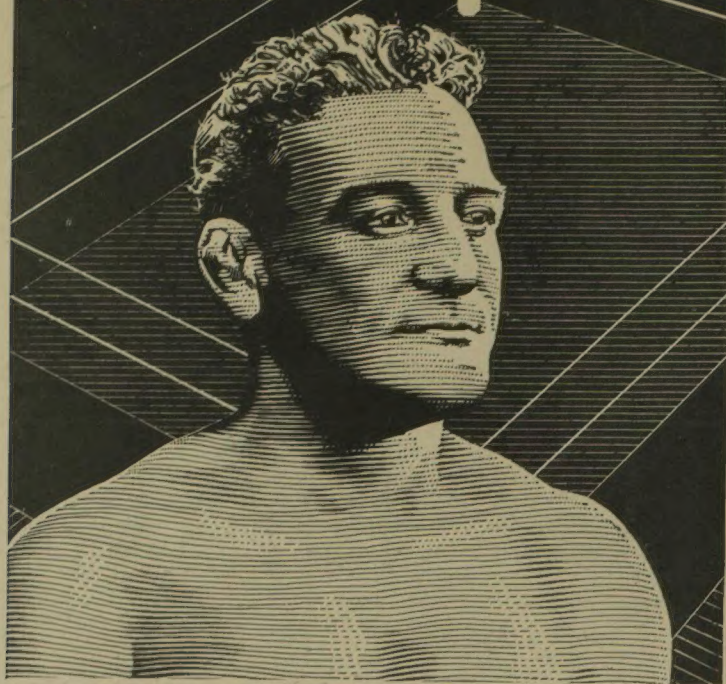
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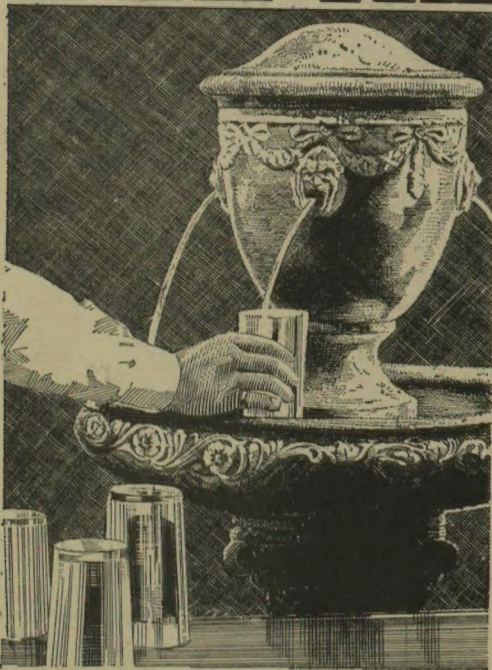
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SATURDAY, JANUARY 9, 1937.



THE ROYAL WEDDING: THE BRIDAL PAIR—PRINCESS JULIANA OF THE NETHERLANDS AND PRINCE BERNHARD OF LIPPE-BIESTERFELD, WHOSE BETROTHAL AROUSED GREAT ENTHUSIASM IN HOLLAND AND THE DUTCH EMPIRE.

It was arranged that the marriage of Princess Juliana, the popular Crown Princess of the Netherlands and only child of Queen Wilhelmina, to Prince Bernhard of Lippe-Biesterfeld should take place at the Hague on January 7. Among the guests were the Duke of Kent, who travelled to Holland by air, the Earl of Athlone, and Princess Alice, Countess of Athlone. The controversy that arose in Germany a week or two ago from Nazi Press protests

against alleged slurs on the Swastika flag in Holland, and the omission of the German National Anthem in Prince Bernhard's honour, was regarded as satisfactorily closed by a Dutch official statement on January 3, pointing out that he had assumed Dutch nationality. He has become an officer in the Netherlands Army. A notice was also published in the Dutch Press that Swastika flags displayed on the occasion of the wedding should be accorded due respect.



By ARTHUR BRYANT.

I NOTICE that the Bishop of Southwark, writing in his Diocesan Gazette on the abdication of King Edward VIII., has drawn the attention of his flock to the importance of "avoiding cant and hypocrisy" in judging others. In the course of some very wise words, he says: "We shall do well to refrain from censorious and unprofitable judgments upon others and from adding to the volume of idle gossip. It is more worth while to examine ourselves, as being each of us responsible for influencing public opinion, as to our personal share in maintaining or letting down moral standards. Let us beware of cant and hypocrisy in pretending that we are either better or worse than we are."

It is a delicate question, and one on which feeling, acerbated by recent events and utterances, is still running dangerously high. Yet it is so important that it cannot be ignored: perhaps, even more than the Spanish imbroglio and the tangled skeins of future peace or war, it is, above all others, the question of the hour and of our day. For if not settled it threatens to confuse and divide the moral sense of the race, a misfortune as fatal as can well happen to a people. It would be a tragic sequel to the dignified and self-sacrificing efforts of the chief actors in the late constitutional crisis if the attempt to save the unity of the nation and preserve the honour paid to the Throne should end in dividing the nation into two hostile moral camps on another issue. It is precisely to preserve the country from such a misfortune that the established National Church exists. And, in an age of rapid and perilous change and crisis, our foundations are not so secure that we can afford to suffer any further loss of unity. The events of the past year in Spain have shown how easy it is for an ancient community to disintegrate and how disastrous the results of such disintegration can be.

For it would be dangerous to deceive ourselves in the matter. There is a wide divergence of opinion in popular ideas as to the finer shades of moral right and wrong. It is certainly a divergence far more accentuated at the top of Society than at its base, but as it is from the top that public opinion is ultimately formed, a belief held by even a small minority in that quarter in views fundamentally opposed to the traditional national morality is very dangerous. It is like the existence in the seventeenth century of a strong Catholic sentiment among a powerful minority of a nation otherwise aggressively Protestant in its thought and religion. That divergence caused three civil wars and one revolution to occur within the lifetime of any moderately-aged man. And civil wars and revolutions, however beneficial their ultimate consequences may seem, are not pleasant to live through. They destroy

every security and every reasonable hope on which a man cares to build his life.

That is why I think the Bishop of Southwark is in the right of it. The quality which is most required in a time of serious divergence of opinion is moderation in judgment. When men differ fundamentally it follows that both believe themselves to be in the right. And those who genuinely believe themselves to be in the right, however mistaken, are apt to believe themselves to be still more in the right when those who disagree with them persist in pronouncing them as wicked. Persecution never expels error; it only establishes it. For the only effective court of judgment in questions of morality is a man's own conscience. The moral test of a man is not his adherence to the canons of somebody else's morality, but the

whom it operates. A man can make another man take the Sacrament by force: the fires of Smithfield are an old story often repeated. But he cannot make a man believe in the Sacrament by force. A man may make another take the Sacrament by threats of the fate that will befall him in the next world if he fails to do so: the anathemas of the priests of the Church Militant are also an old and oft-repeated tale. But a man cannot by such means make another man undergo the spiritual experience for which the exercise of religious ritual is designed.

This is true also of moral conduct. The value of a well regulated life may be measured in two ways: as something that contributes to the external order of mankind or as something that contributes to the internal well-being of the individual. The first is

the concern of the magistrate and is to be achieved by law and force: the second is the concern of the priest and is only to be attained by persuasion and conversion. So long as men are agreed on the fundamentals of their faith, conversion and persuasion are little required, and the main business of religion is the statement of the moral law that arises out of that faith and the enforcement of ecclesiastical discipline. But whenever a time comes when men lose their old faiths and become divided on questions of belief, the weapons of conversion and persuasion are again needed. In such an age we are now living: the established certainties of the Victorian era have vanished, and the younger generation is groping for new faith and new certainty. It is in need of spiritual conversion.

This, as I see it, is the divine function of the Christian religion: to convert the individual by persuasion. For Christianity is founded on a wonderful understanding not only of spiritual truth, but of human nature. Above all other great teachers of mankind, Christ taught that human beings are to be turned from the path of error and self-indulgence, not by

blaming them, but by loving understanding and example. That is the essence of true leadership. Divested of all its subsequent glosses, the lesson of Christianity is the two-fold one that judgment must be from within and that the business of converting others is comprised in the words, "Let your light so shine before men, that they may see your good works and glorify your Father which is in Heaven." Christ's supreme achievement as a spiritual leader was that he did not punish and scarify men for their sins, but meekly took their sins on his own shoulders, suffered and died for the sinners. By doing so he appealed to something deep inside men that no angry words or threats could ever have moved. He made them want to follow him, and it is proof of the divine efficacy of his method that many of them are still trying to do so nearly two thousand years after his death.



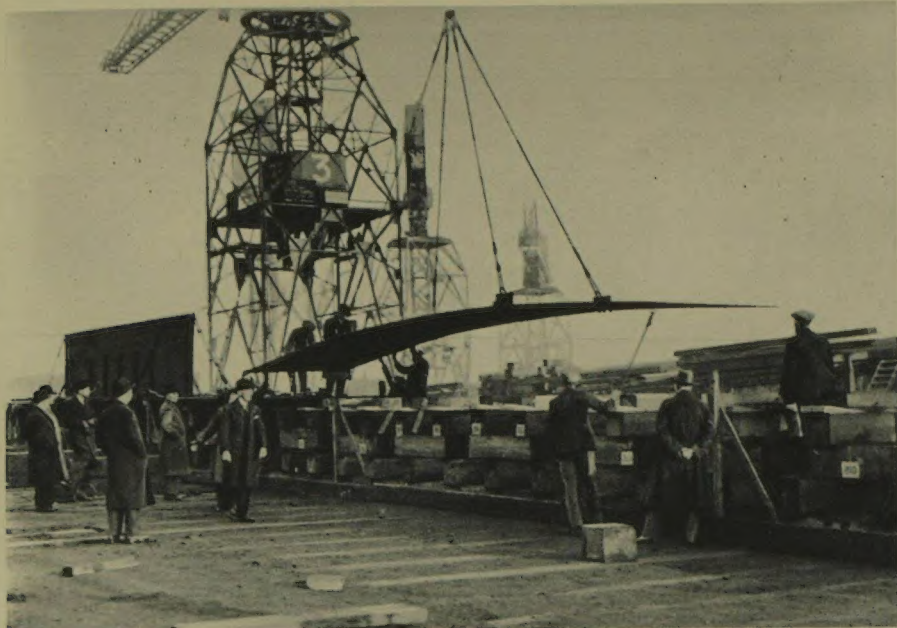
THIS SEASON'S FASCINATING SUBJECT FOR THE CHRISTMAS LECTURES AT THE ROYAL INSTITUTION: "SHIPS"—THE LECTURER, MAJOR G. I. TAYLOR, F.R.S., DEMONSTRATING TO YOUTHFUL MEMBERS OF HIS AUDIENCE.

The annual series of Christmas lectures to young people, at the Royal Institution, is devoted this season to the popular subject of "Ships," and the lecturer is Major G. I. Taylor, Yarrow Research Professor of the Royal Society. He is here seen surrounded by an eager group of boys and girls, and giving a demonstration with a model of a three-masted sailing-ship. In this particular lecture he traced the evolution of sailing-ships from the earliest times until now. "With the coming of the three-masted ship," he said, "long ocean voyages began to be common, and it was the development of this type of ship which made possible the discoveries of the great explorers." As in former years, we have arranged to publish the lectures in the form of a series of articles by the lecturer himself, and Major Taylor's text will be accompanied by illustrations specially drawn for us by Mr. G. H. Davis. Although primarily designed for youthful audiences, the Royal Institution's Christmas lectures have always made a strong appeal to older people as well, and the same thing has been found to apply to the illustrated articles based upon them and published in our pages.

degree to which he is true to his own standards. Moral judgments pronounced on those who are not prepared to accept their validity, merely beget hatred, which is the most dangerous and evil force in the world. However true such moral judgments and pronouncements may be, anger and resentment inevitably follow. They therefore as inevitably defeat their own object.

Here, I think, lies the real distinction between the temporal and the spiritual power. The temporal power is necessarily an external one: it operates from without and coerces. It is necessary that it should do so for the sake of the external order and discipline of mankind: men being what they are, their peace can be secured in no other way. But the spiritual power can only operate effectively from within and with the free and full consent of him on

NEWS FROM HOME AND ABROAD: THE CAMERA AS RECORDER OF RECENT EVENTS

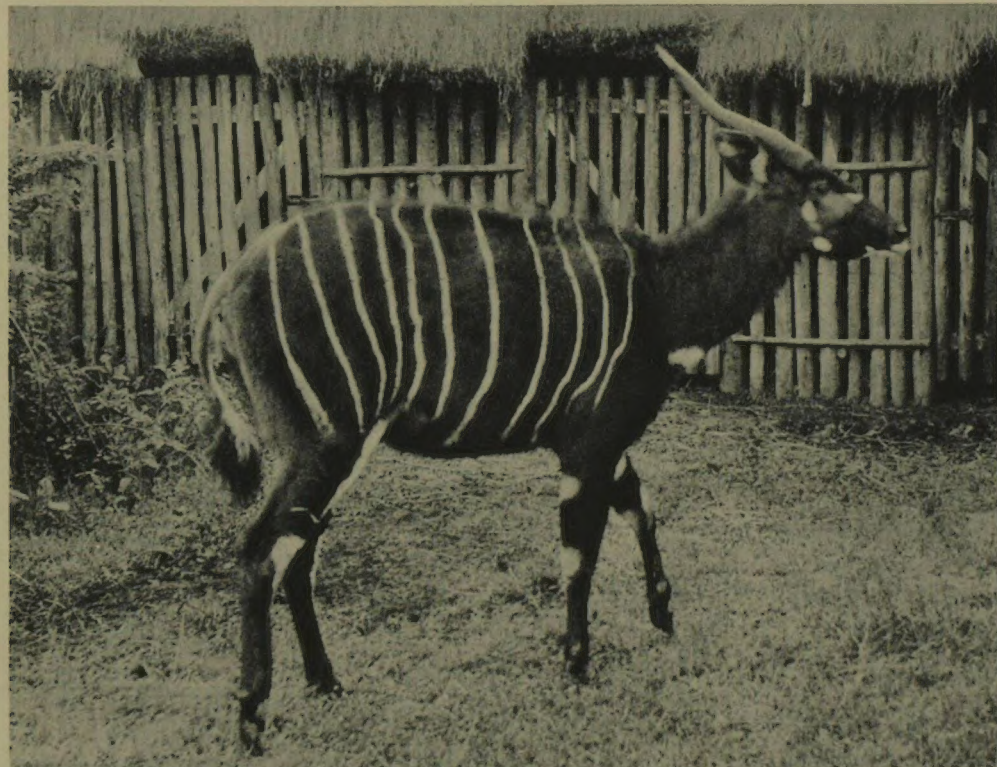


LAI'D WITHOUT CEREMONY AT WALKER-ON-TYNE: THE FIRST KEEL-PLATE OF THE BATTLESHIP "KING GEORGE V." LOWERED INTO POSITION.



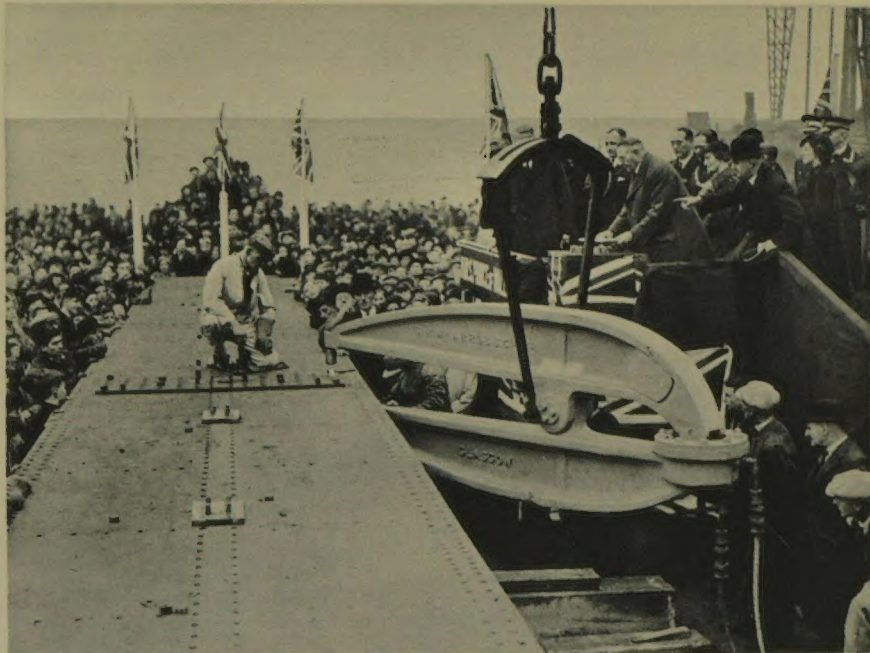
WHERE CARS MUST "WALK" BEHIND A MAN—AT 4 M.P.H.: A "TRAFFIC-CONTROLLER" ON THE PANDOH BRIDGE, PUNJAB.

There are many motorists who can remember the man with the red flag who walked in front of cars in the early days of motoring in England. It is amusing to record that his descendant is still working in the Punjab! At one point the Mandi-Kulu Road crosses the Pandoh Bridge, and, as this suspension-bridge will not permit traffic to cross faster than at a walking pace, a walking "controller" enforces a speed-limit.



A RARE ANTELOPE RECEIVED AT THE ZOOLOGICAL GARDENS FROM MR. K. GANDAR-DOWER: THE FEMALE BONGO PHOTOGRAPHED IN AFRICA AFTER ITS CAPTURE.

Our readers will remember that we have published photographs of that rare antelope, the Bongo, on many occasions; including a coloured picture in our issue of October 21, 1933. For that reason they will already be familiar with the characteristics of the Bongo which has now been received by the London Zoo from Mr. Kenneth Gandar-Dower. This is the first specimen to reach this country alive, and it is of interest to record that it gave birth to a calf while on its journey. It was caught by Colonel E. Percy-Smith in the Aberdare forests of East Africa, and was brought home by the Gandar-Dower East African Expedition. The Bongo is the largest of the horned antelopes and is a forest-dweller, which makes it almost impossible to study its habits in its natural state. The marking consists of white stripes on a chestnut coat.



LAI'D WITH CEREMONY AT BIRKENHEAD: THE DIRECTOR OF NAVAL CONSTRUCTION DRIVING-IN THE FIRST RIVET OF THE "PRINCE OF WALES."

On January 1 the Washington and London Naval Treaties, which prohibited the signatories from building capital ships before that date, expired. Immediately, the keel-plates of the two new battle-ships "King George V." and the "Prince of Wales" were laid at the naval yard of Vickers-Armstrongs, Walker-on-Tyne, and at the Cammell-Laird yard, Birkenhead, respectively. There was no ceremony at the former yard, but at Birkenhead Mr. S. V. Goodall, Director of Naval Construction, the Mayors of Birkenhead and Wallasey, and the Chairman of the Mersey Docks and Harbour Board each drove a rivet into the keel-plate. The ships will be of 35,000 tons, carrying a main armament of 14-in. guns. Their estimated speed will be 30 knots. They will take three years to build.



"CONCERNING ASSURANCES WITH REGARD TO THE MEDITERRANEAN": SIR ERIC DRUMMOND ABOUT TO SIGN THE ANGLO-ITALIAN AGREEMENT IN ROME.

On January 2 Sir Eric Drummond, the British Ambassador, and Count Ciano, the Italian Minister for Foreign Affairs (seen on the right), signed a Declaration in Rome which clarifies the position of the two countries as regards the Mediterranean. The Agreement provides that there shall be no alteration of the *status quo*; and that both countries shall respect each other's rights and interests in the area and shall discourage any activities liable to impair the good relations between this country and Italy.



NAMED "HEENSHERT," AFTER THE VESSEL WHICH LANDED IT IN ENGLAND: THE BONGO CALF WHICH WAS BORN DURING THE VOYAGE.

WITH THE BRITISH M.P.'S WHO VISITED FRANCO'S FORCES.



WHAT BRITISH M.P.'S SAW DURING A VISIT TO GENERAL FRANCO'S FORCES IN SPAIN: CLEARING UP AFTER AN AIR-RAID AT MERIDA, IN EXTREMADURA.

THE photographs reproduced here were taken by Mr. Harold Mitchell (Conservative M.P. for Brentford and Chiswick) while visiting the country controlled by General Franco in Spain. Salient facts which struck a visiting Englishman, while behind General Franco's lines, were enumerated in an extremely interesting article by Mr. Anthony Crossley (Conservative M.P. for Stratford) recently printed in the "Manchester Guardian." In this he noted that there were now few Moors left in General Franco's army; but that the Spanish Foreign Legion is as impressive a force as ever. Of war materials General Franco has German guns and tanks, Italian light tanks, German bombing aeroplanes (slow, and probably out

(Continued opposite.



NEAR GENERAL FRANCO'S FRONT LINE IN THE MADRID SECTOR: A DISTANT VIEW OF THE CAPITAL OVER UNDEVASTATED COUNTRY; TAKEN BY A BRITISH M.P. VISITING SPAIN.



REMOVING THE BODIES OF MULES KILLED IN AN AIR-RAID BY GOVERNMENT AEROPLANES ON MERIDA: WRECKAGE IN A TOWN WHICH IS OF LITTLE MILITARY IMPORTANCE, THOUGH A JUNCTION ON A RAILWAY LINE INTO PORTUGAL.



IN MERIDA, WHERE BRITISH M.P.'S SAW THE RUSSIAN BOMBERS WRECK A NUMBER OF HOUSES WITH 100-LB. BOMBS: TROOPS IN THE RUINS OF A BUILDING WHERE A BOY OF SIX WAS KILLED—ONE OF 87 CASUALTIES.



CLEARING UP AFTER THE RAID BY RUSSIAN BOMBERS ON MERIDA, IN EXTREMADURA: TYPES OF CIVILIANS AND SOLDIERS IN THE COUNTRY CONTROLLED BY GENERAL FRANCO.

TANKS AND TROOPS AND AIR-RAID DEVASTATION IN SPAIN.



AN EXAMPLE OF THE RESOURCES THE GOVERNMENT CAN NOW COMMAND IN MATERIAL: AN ARMoured CAR OF A HEAVY TYPE CAPTURED BY FRANCO'S TROOPS.



CHRISTMAS PREPARATIONS ON GENERAL FRANCO'S SIDE OF THE FRONT: PEELING POTATOES 500 YARDS FROM THE LINE BY A HOUSE WHOSE OTHER SIDE WAS ENTIRELY WRECKED.



A RUSSIAN TANK, CAPABLE OF 12 M.P.H., CAPTURED BY FRANCO'S MEN NEAR MADRID: A WEAPON WHICH, IT IS STATED, IS BEING COMBATED WITH LIGHTED PETROL; WITH OTHER TANKS UNDER TARTARULINS AT THE BACK.



ANOTHER VIEW OF THE CAPTURED RUSSIAN TANK: A TYPE, WITH A MACHINE-GUN AND A QUICK-FIRER, WHICH, IT HAS BEEN FOUND, CAN BE PUT OUT OF ACTION BY LIGHTED PETROL THROWN ON THE TRACKS.



CHRISTMAS 500 YARDS BEHIND GENERAL FRANCO'S FRONT LINE: SPANISH REGULARS IN OVERALLS AND WOOLLEN WINTER GARMENTS—ONE CARRYING PACKETS OF CIGARETTES.

of date), and good Italian fighting machines. The Government has Russian bombers and fighters, both very fast; Russian tanks, which, it seems, can easily be destroyed at close quarters, but carry a good gun; Czechoslovak rifles and French ammunition. Mr. Mitchell writes that the captured tank (stated to be Russian) seen in his photograph has a speed of 12 m.p.h., which makes it difficult for artillery to knock it out. "The method of dealing with tanks," he writes, "is for a man to creep up near and hurl a bottle of petrol at the rubber on the caterpillar wheels, followed by a bomb. The fire which follows usually destroys the rubber and immobilises the tank. Also the heat inside is such that the men are usually forced to come out."

PEKING MAN—GREAT NEW DISCOVERIES.

"A VERITABLE SCIENTIFIC ROMANCE": THE SUCCESSIVE DISCOVERIES THAT REVEALED *SINANTHROPUS PEKINENSIS* AS ONE OF THE MOST ANCIENT HUMAN TYPES CULMINATE IN THE FINDING OF FIVE NEW SKULLS, MAKING POSSIBLE A COMPLETE RECONSTRUCTION.

By Dr. A. J. E. CAVE, Arnott Demonstrator and Assistant Conservator of Museum, Royal College of Surgeons of England. (See illustration on the opposite page.)

ANTHROPOLOGISTS, anatomists, and all those directly concerned with the fascinating study of primitive man have welcomed the recent Press announcements of some further discoveries, at Choukoutien, of crania representing that most

C. C. Young and Mr. W. C. Pei resulted in the discovery of corroborative material in the shape of further fossil teeth, two fragmentary mandibles, and the shattered remains of two human brain-cases, all from the same site and geological horizon. Examination showed

the jaws to represent a form of man totally unlike any so far known, with the single exception of the Piltdown mandible. Here, then, was material of immense palæontological import. These Choukoutien mandibles were indisputably human, yet revealed an extraordinary combination of archaic and modern osteological features.

Their contained teeth and their chin-regions were essentially human, yet ape-like characters were present in the configuration of the symphysis menti, in the remarkable forward slant of the anterior teeth, and in the multiple foramina for the issuing cutaneous nerves of the chin. Not only did these curious specimens justify the foundation of the novel human genus, *Sinanthropus*, but their anatomical characters served to settle a point long disputed amongst students of fossil man—that is, the relevance of the Piltdown mandible. By reason of its obtrusive simian features, this bone by many had been refused recognition as a genuine *Eoanthropic* fragment; the *Sinanthropic* evidence, however, demonstrating an association of ape-like jaws with undeniably human crania, substantiated the view of those who had never doubted the authenticity of the Piltdown mandible.

But the crowning corroboration of the distinctive organisation of *Sinanthropus* was yet to come, and that very promptly. In the season of 1929 Mr. Pei recovered an almost complete calvaria, that of a young adult (generally reckoned an adolescent male), and in the next year (1930), on working-out

further material brought to Peking from Choukoutien, he laid bare a second brain-case, somewhat lighter and loftier than the preceding, probably that of a grown woman. Thus the fossil man of ancient China lay revealed at last, in most emphatic and dramatic fashion, and Davidson Black's scientific acumen stood justified. Full reports upon, and casts of, these remarkable fossils, were soon available to palæontologists, who thus had at their disposal details of the most comprehensive, and perhaps the most significant, find ever made of Pleistocene man.

Two things enhanced the value of these discoveries—the quantity of the material obtained, and the satisfactory certainty of its geological age. Long before any question of the occurrence of prehistoric man at Choukoutien had been entertained, the work of Drs. Andersson, Grabau, Zdansky, Bohlin, Ting, and others, had established beyond all cavil the Early Pleistocene nature of these fossiliferous deposits. The antiquity of *Sinanthropus* being thus guaranteed from the beginning, his introduction to the scientific world was effected under happier auspices than had attended either *Pithecanthropus* or *Eoanthropus*, his nearest relatives.

Davidson Black's untimely death in 1934 did not interrupt the research work in field and laboratory. Under Professor Franz Weidenreich, his successor at the Rockefeller Institute, Peking, investigation continued and its first finds are now to hand. In *The Times* of Nov. 20 was announced the discovery of two new *Sinanthropic* crania, and on Nov. 25 that of a further couple of specimens. This latter pair, illustrated here, represent the fully adult stage of *Sinanthropus*, being the skulls of a middle-aged man and a woman respectively. Their finding is of enormous gain to scientific investigation. The previously acquired brain-cases had been those of younger individuals, but now it is possible to implement our

future events were to justify, and that mostconvincingly the wisdom of Davidson Black's judgment. For in the following season (1928) the field-labours of Dr. Birgis Bohlin, Dr.

knowledge of the anatomy of Peking man, to institute comparisons assessing craniological differences due to age and sex, and to acquire new information, by means of endocranial casts, of the fully mature *Sinanthropic* brain.

The possession of a whole series of fossil skulls for such careful study and comparison is an obvious and invaluable advantage. As the photograph shows, the adult *Sinanthropic* crania conform to the same configuration as manifested by the specimens originally discovered in 1929-30. The cranium is long and low-pitched, with a receding forehead and an ill-filled parietal region and with characteristically fashioned occiput. Heavy brow-ridges separate the forehead from the face proper, and these, as might be expected, are clearly more pronounced in the male skull.

The absence of the more delicate facial parts is not unexpected in fossil human skulls—commonly only a greater or less extent of the brain-pan persists. Intense interest, therefore, attaches to a later report (*The Times*, Dec. 7) of the finding of a fifth *Sinanthropic* skull, said to retain not only portions of its base but also much of the facial skeleton—the orbits and some of the bony nose. The importance of so singularly fortunate an acquisition can hardly be exaggerated. All the previous finds lacked their facial and basal cranial parts, and, with the exception of a single nasal bone in *Eoanthropus*, the same was true of Peking man's nearest structural relatives, the fossil men of Piltdown and of Java. Now, however, no longer will the restoration of the complete skull of Pleistocene man remain a difficult and somewhat diffident procedure, and a possible source of scientific controversy. For (if report speaks truly) there is now happily available a sufficiency of osteological evidence—the sole trustworthy criterion—for the complete and confident reconstruction of the entire *Sinanthropic* skull. Such a reconstruction will be gratefully welcomed, not only for the fuller light it will throw upon the organisation of Peking man himself, but also because of the aid it will afford in the many problems still requiring solution in connection with other fossil human remains.

This does not necessarily mean, however, that any direct light will be shed upon the evolution of modern (neanthropic) man. There is good reason to believe that *Sinanthropus* of Peking, like *Eoanthropus* of Sussex and *Pithecanthropus* of Java, stands nowhere in the direct line of the evolution of our own particular species (*Homo sapiens*). Generalised and progressive in organisation as the ancient man of China undoubtedly is, he probably represents a type of humanity which came into existence too late to be ancestral to neanthropic man, whose beginning is still to be sought in the mists of antiquity.



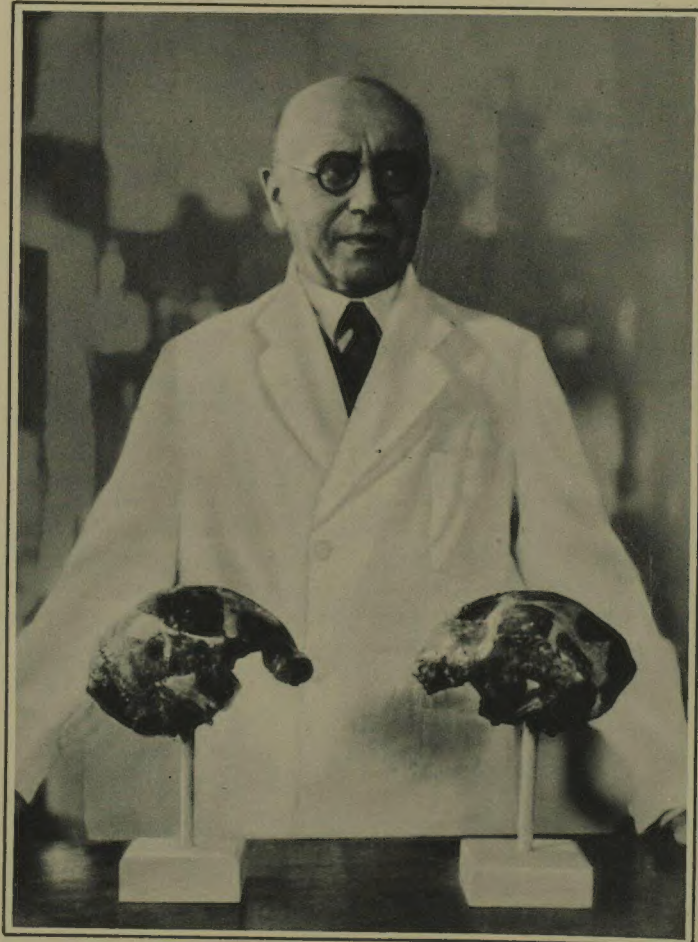
PEKING MAN AS A HUNTER: THE PROBABLE ASPECT OF A HUMAN TYPE IN CHINA OF THE EARLY PLEISTOCENE PERIOD—A RECONSTRUCTION DRAWING BASED ON SCIENTIFIC DATA FROM THE REMAINS FOUND AT CHOUKOUTIEN.

Drawn specially for "The Illustrated London News" by Alice B. Woodward, under the Supervision of Dr. A. J. E. Cave.

interesting and important form of archaic humanity—the fossil man of China (*Sinanthropus pekinensis*). The entire history of the discovery of Pleistocene man in China—one of the most impressive and significant events in the course of human palæontological research—constitutes a veritable scientific romance, and at the same time a splendid and permanent monument to the disinterested devotion and loyal co-operation of a distinguished band of scientific workers. Amongst this confraternity, the name of the late Professor Davidson Black, F.R.S., remains ever-memorable by reason of the inspiring personality and indefatigable industry with which he stimulated Cenozoic research in the Far East, and whereby he succeeded in so enormously enriching our knowledge of ancient man, by recognising and placing at our disposal new material of fundamental importance in the elucidation of human ancestry and affinities.

As far back as 1903 Professor Max Schlosser had described, amongst certain Chinese fossil mammalian material, a mineralised tooth of ancient geological date, which he considered attributable to some form of man or anthropoid ape—he could not determine which. Curiously enough, this tooth had been acquired (by Dr. Haberer) in a druggist's store in Peking, a fact not very surprising when it is remembered that fossil vertebrate material has an assured place in the therapeutics of Chinese medicine. Nothing immediately resulted from this early hint as to the possibility of ancient man in China, and the specimen was only recalled some score of years later, when (in 1922) Dr. Otto Zdansky, working out, in Professor Wiman's laboratory at Upsala, material removed thither from the Early Pleistocene fossiliferous beds of Choukoutien, discovered two human teeth, a molar and a pre-molar, of which the former was found to bear some resemblance to the Schlosser-Haberer specimen. Dr. Zdansky's finds were examined and reported on by Professor Davidson Black in 1926. The next year's excavations (1927) in the fossil beds at Choukoutien, by Dr. Birgis Bohlin, brought to light an undisturbed tooth having hominoid rather than anthropoid affinities, upon which, after due examination, Professor Davidson Black founded the entirely new human genus and species—*Sinanthropus pekinensis*.

This was a bold and, in the view of certain authorities, an extremely hazardous step to take, but

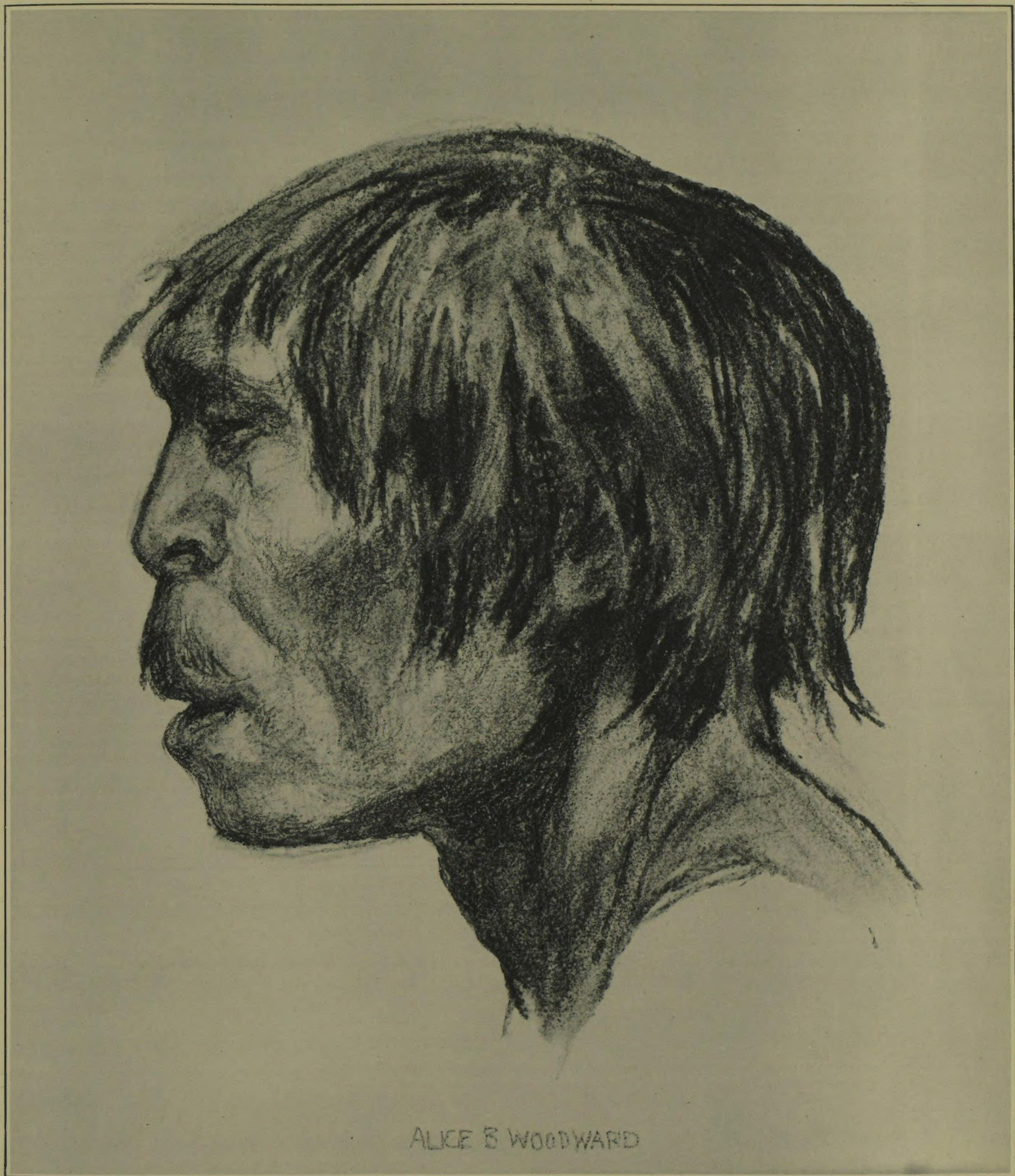


DISPLAYING THE SECOND PAIR OF SKULLS OF *SINANTHROPUS PEKINENSIS* (PEKING MAN) RECENTLY FOUND AT CHOUKOUTIEN—(LEFT) THAT OF A MALE; (ON THE RIGHT) THAT OF A FEMALE: PROFESSOR FRANZ WEIDENREICH, SUCCESSOR OF THE LATE DR. DAVIDSON BLACK AT THE ROCKEFELLER INSTITUTE, PEKING.

On November 24 Professor Weidenreich displayed at Peking, for the first time, all the remains so far found representing *Sinanthropus pekinensis*, and described them as "the richest and most complete collection of human fossils ever recorded, unique in every respect." On December 7 was announced the discovery of a fifth skull, this time with traces of the facial skeleton.

AS SINANTHROPUS PROBABLY LIVED : A RECONSTRUCTION FROM NEW DATA.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY ALICE B. WOODWARD, UNDER THE SUPERVISION OF DR. A. J. E. CAVE. (SEE HIS ARTICLE OPPOSITE.)



A VERY PRIMITIVE HUMAN TYPE IN CHINA OF THE EARLY PLEISTOCENE AGE, PERHAPS A MILLION YEARS AGO : PEKING MAN—
A SCIENTIFIC RECONSTRUCTION PORTRAIT BASED ON THE NEW DISCOVERIES.

In the above illustration and the drawing on the opposite page, our artist has sought to portray the probable essentials of physical appearance manifested by the ancient fossil man of China (*Sinanthropus pekinensis*) who flourished in remote Early Pleistocene times, as did also the primitive men of Java (*Pithecanthropus*), of Piltdown (*Eoanthropus*), and of the Continent (*Palaeoanthropus*). Like all such reconstructions, this picture remains largely speculative, though it is based upon a study of casts and photographs of the actual fossils found at Choukoutien. *Sinanthropus* exhibits remarkable affinities with the fossil men of Piltdown and of Java. *Sinanthropic* anatomy reveals a curiously interesting mixture of archaic and modern characters. The skull, jaw, and brain reflect many primitive, ape-like features, whilst both posture and limb-build are closely akin to, if not identical with, their counterparts in neanthropic man. The cranium is of Neanderthaloid configuration, long and low-pitched, with a characteristically prominent occiput and an ill-developed, receding forehead. Massive brow-

ridges surmount the orbits, themselves rimmed by strong, bony buttresses. The nose is long and prominent, with broadly expanded nostrils, totally different from the anthropoid form. The sub-nasal portion of the face is relatively long and projectile, the thick lips being thrust out in advance of the incipient chin region owing to the curious forward slant of the anterior teeth, and to the greater proportionate development of the tooth-bearing portions of the jaws. We may recall that the original discovery of jaw fragments to which the late Dr. Davidson Black gave the name of *Sinanthropus pekinensis*, as representing a new and very primitive genus of the human family, was illustrated in our issue of October 19, 1929, with an article by Professor G. Elliot Smith, whose recent death has been another great loss to anthropology. He stated that the Early Pleistocene Age, to which the fossils belong, may have been "as much as a million years ago." Later he discussed further discoveries relating to the new genus, in our issues of February 8 and May 3, 1930.

TALKING PICTURES.

BEING AN APPRECIATION OF
 "CONVERSATION PIECES": By SACHEVERELL SITWELL.*

(PUBLISHED BY BATSFORD.)

WHAT is a conversation piece? Any classification of pictures under this description must be somewhat arbitrary, and it is clear that Mr. Sitwell has had some difficulty in finding a consistent principle of selection. He wisely avoids any rigid definition of his subject: and we can best gather his conception of the conversation-piece, properly so-called, from the characteristics which he disengages in the course of his discussion. Setting aside, then, *genre* paintings—such as Hogarth's satires, or the large school of sporting pictures—he first insists that the conversation piece must "portray definite personalities in their intimate surroundings." ("Intimate" is perhaps a misleading word, for many of the settings of the eighteenth-century pieces are highly artificial and even grandiose.) Again, this type must "unfold some anecdote or situation":

this fact is not sufficiently appreciated either abroad or by those critics among ourselves who scorn any art which has the least relation to the things and creatures of actual life. "The Conversation Piece is the primitive of English painting, coming before water-colour or landscape as the typical expression of the English genius. Its creation was due to Hogarth, the first great painter of our race." Hogarth was an even greater master of groups than of single figures, for groups gave full scope to his qualities of action and drama, on which Mr. Sitwell rightly dwells. More than any other English painter, he combined vivid imagination with an extraordinarily clear objective view of things. "Hogarth was the middle-class Englishman, without a trace of the Celt in him, a typical inhabitant of the plain and manly houses of the metropolis. Hogarth is the truth of appearances; and, in the whole of his century, he is almost alone in this." He loved setting himself difficult tasks and experimenting with all the resources of his craft—and, indeed, with styles so different that they hardly seem to come from the same hand. There could, for example, be no greater contrast than that between his almost satirically artificial composition of "The Price Family," with its swans and stagey attitudes, and the whimsicality of his "Lord George Graham in his Cabin." Mr. Sitwell regards "The Indian Emperor" as his greatest work, and even as "the first important composition by an English painter." It was certainly a model and a challenge to all later "conversation" painters.

At the hands of Mr. Sitwell, John Zoffany receives the justice which he has been denied by modern critics who have a morbid horror of "mere technique." It is interesting to note that while so many of the successful portrait-painters of the seventeenth and eighteenth centuries came to England from abroad, Zoffany, a Bohemian Jew and the son of a cabinet-maker, is the only foreigner among the leading members of the "conversation" school. Coming to England about 1760, he applied himself to the study of Hogarth (who died in 1764), thus completing a comprehensive artistic education, for he had already studied with great thoroughness the Dutch realists and the Italian romanticists. He became a supreme master of the conversation piece, and for forty years was extraordinarily prolific—indeed, far more prolific than was good for his art. In some respects he is unsurpassed. The elusive art of grouping, for example, is of immense importance to the conversation piece, and therein Zoffany—doubtless helped by his knowledge of the stage—never erred. His well-known "Musical Party on the Thames" is a masterpiece in this respect, and is instructive in comparison with the numerous "musical parties" of other painters—for there was no more popular theme than this among the English domestic painters. Zoffany's artistic imagination may have been limited, but he deserves the respect of one who is complete master of his craft. "The same degree of delight that you may expect from a quartet by Haydn, from a sonata by Scarlatti, from a piece of Chelsea or of Meissen, from a room by Wyatt or Henry Holland, a façade by Gabriel or Héré, from a painting by Canaletto or Pietro Longhi, you may count upon procuring from a Conversation Piece by Zoffany. His name is the assurance of his achievement." His virtuosity, however, was his snare. He frequently overcrowded his canvases, and certain recurring elements of his pictures—for example, the intricate pattern of a carpet or, oftenest of all, the picture-within-a-picture—seem to exist only as exhibitions of dexterity. His celebrated picture of the "Tribuna" of the Uffizi—painted on commission from Queen Charlotte—like his "Charles Towneley with his Friends in his Library," is an extraordinary performance of photographic painting: probably no other artist could have executed these remarkable pieces of *bravura*—but they are as fatiguing to look upon as the serried glass cases of a museum.

One does not think of Gainsborough as a "conversation" painter, but in his "Suffolk" period, before he went to Bath (i.e., before 1760), he executed some distinguished portrait pieces in landscape settings, including the extremely interesting portrait of himself with his wife and child. We venture to doubt, however, whether these can be properly

regarded as conversation pieces: there is no action in them—they are pure portraits, limited to two figures, or, at most, two figures and a child: and even more important than their portraiture is their landscape. Mr. Sitwell considers the portrait of Robert Andrews and his wife "by consent of many lovers of pictures, the most beautiful painting ever done by an Englishman." The figures are remarkable, but the supremacy of this canvas lies in its noble vision of English earth and sky.

George Stubbs, born in 1724, was so indefatigable a student of animal and human anatomy that he horrified his generation by his gruesome dissections, and was even reputed to be a body-snatcher! He was a superb painter of horses, but Mr. Sitwell rescues him from the purely "sporting" school by virtue of the conversation pieces in which, though our attention may be chiefly attracted by the animals, the human figures and a recurrent background of Corot-esque trees are also extremely well done. Stubbs's reputation, after much neglect, seems to be growing.

Less famous, but admirably competent, "conversation" artists of the eighteenth century were Marcellus Laroon, a picturesque figure, who, after having been a soldier under Marlborough, an actor, a harlequin, a soldier of fortune and a painter, lived to be nearly a hundred; the fluent and polished J. S. Copley, whose "Sitwell Family" is a delicious piece of work; Nasmyth, Francis Cotes, John Downman, Ibbetson, and many others whom we cannot here mention. The great period of this branch of English art came to an end with the Napoleonic wars. The conversation piece continued to have talented exponents, of whom perhaps C. R. Leslie and John Ferneley were the chief: we find, to our surprise, one (somewhat uneasy) family group by Constable; and there were innumerable "period pieces" of the Victorian era, including the meticulous studies of the quaintly-named Augustus L. Egg, and the courtly rhetoric of F. X. Winterhalter. But the eighteenth century's peculiar distillation of artificiality and realism had evaporated. One section of the Præ-Raphaelites returned to the picture of action and drama, but the intimacy of the conversation piece was lost in the pursuit of symbolism, sentiment, or moral purpose. To-day, we do not know of any English artist who is master of the group-portrait in the same degree as the eighteenth-century domestic painters.

Mr. Sitwell and Messrs. Batsford have done well in assembling within a single volume so many examples of a characteristic and neglected English art. The book contains 130 excellent and varied reproductions, some of



AN "ANGLO-INDIAN" CONVERSATION PIECE PAINTED BY ZOFFANY BETWEEN 1783 AND 1789, DURING HIS VISIT TO INDIA: SUTONIUS HEATLY, A JUDGE IN THE SERVICE OF THE EAST INDIA COMPANY, WITH HIS SISTER TEMPERANCE, THEIR PIPE-BEARER, AND A SERVANT OR MESSENGER; A PICTURE NOW IN THE POSSESSION OF CAPTAIN C. D. M. BLUNT.

Reproductions from "Conversation Pieces"; by Courtesy of the Publishers, Messrs. Batsford. Owners' Copyrights strictly reserved.

a conversation piece should never be entirely "in repose," for where there are a group of characters on the canvas, they must be *doing* something—must be caught, so to speak, in an attitude of arrested motion—unless they are to look like a waxwork exhibition or a wedding-group photograph. Then "the conversation piece must be pure play, and not comedy, nor satire." The name cannot be applied, say, to the "Rake's Progress," nor to didactic pieces, for these deal in imaginary types, and do not attempt to present actual individuals. Hence we should exclude—though, curiously enough, Mr. Sitwell does not exclude—works such as those of Thomas Patch, who caricatured all his subjects and the "hundreds of little conversation pieces" of George du Maurier in *Punch*.

"This class of picture was only concerned with those who led their lives freely in surroundings of luxury and ease." In its heyday, it held the mirror up to the "ruling classes" and their surroundings; for obvious reasons, fashionable painters did not depict social commonplaces, and there is thus a great gulf between the English "conversation" school and the Dutch and Flemish realists. This atmosphere of elegance is part of that studied harmonious artificiality which is characteristic of the Augustan Age, and in which Mr. Sitwell finds a lively pleasure—perhaps as a refuge from the less disciplined experiments of our own day. "This is a kind of painting, of which the delight is, in part, its unimportance and remoteness. The mere fact that it is so far removed from the clash and crisis of life makes it a comforting pleasure in our time. It has the calm and reserve which is characteristic of our art." But this artifice is a matter which needs nice discretion; just as in Augustan literature it sometimes became merely pompous and absurd, so in a painter like Arthur Devis (*pace* Mr. Sitwell's admiration) it becomes, despite all the artist's technical competence, merely wooden and lifeless. Here we feel that the characters "try to look, by hook or crook, Both angular and flat." If we wish to see the conversation piece at its worst and most unreal, we have only to turn to the reproduction of Robert Thornburn's "The Duke of Wellington with the Children of Lord Charles Wellesley"; and then to look, by way of contrast, at Turner's remarkable "Musical Party at Petworth"—which, however, is not truly a conversation piece, but, as Mr. Sitwell says, "a transcendental experiment... a piece of abstract impressionism."

Such, in its chief characteristics, is the conversation piece. It is of great importance in our pictorial art, though

* Conversation Pieces: A Survey of English Domestic Portraits and Their Painters." By Sacheverell Sitwell. With Notes on the Illustrations by Michael Sevier. (B. T. Batsford; 21s.)



A CONVERSATION PIECE BY TURNER: "MUSICAL PARTY, PETWORTH"—AN UNFINISHED SKETCH OF ABOUT 1830; NOW IN THE TATE GALLERY.

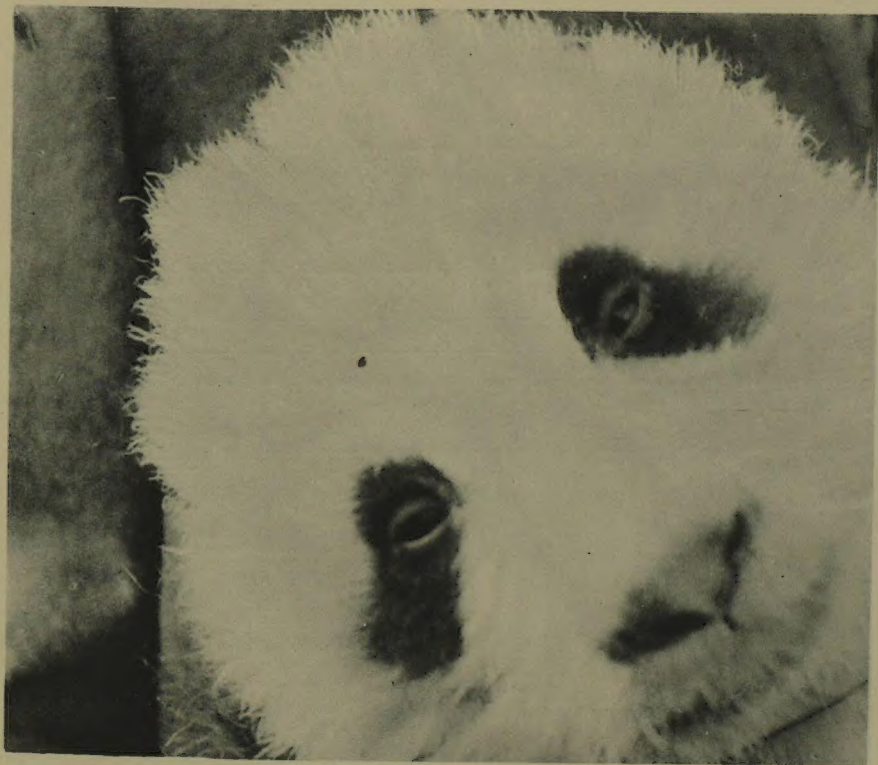
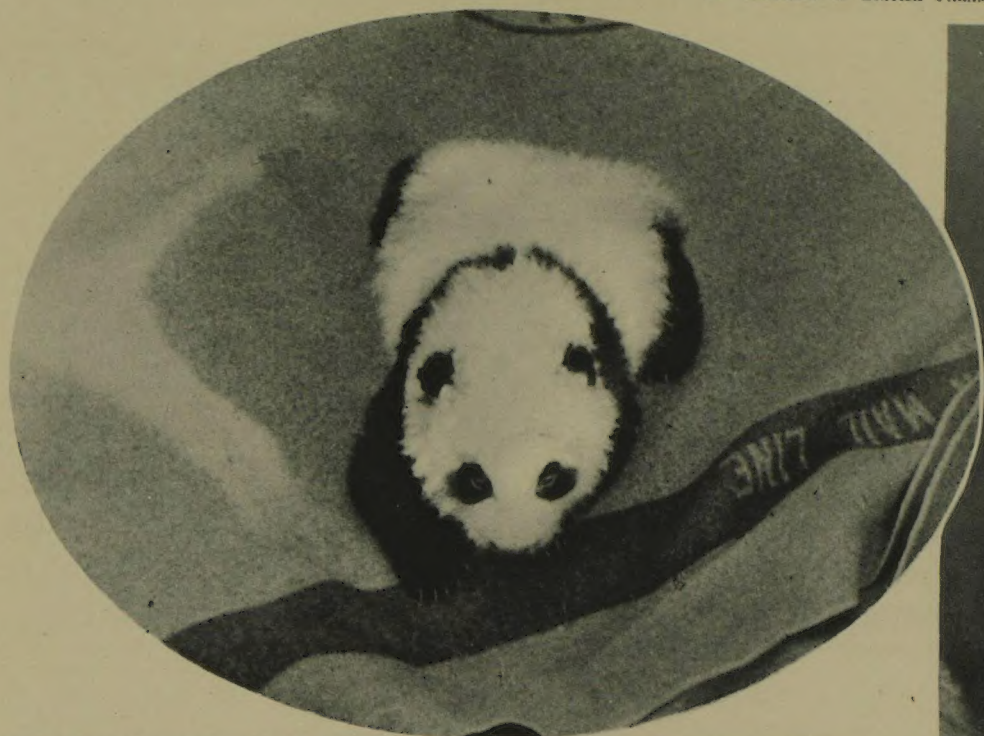
them in colour. It is greatly to be regretted that so many of these family pictures, being in private hands, are scarcely known to the public. Would not a great loan exhibition of conversation pieces, at Burlington House, be of interest and value, if somebody would undertake to organise it?

On a point of order, would Mr. Sitwell tell us what is meant by "the nubile softness and variety of their shape," in connection with horses? Are horses—even the horses of George Stubbs—*marriageable*?

C. K. A.

THE FAMOUS GIANT PANDA CUB FILMED: A UNIQUE CAPTIVE ANIMAL.

By Courtesy of British Paramount News.



THE FIRST OF ITS KIND CAUGHT ALIVE SHOWN TO BRITISH CINEMA AUDIENCES: SUN-LIN, THE LITTLE GIANT PANDA CUB, SEEN IN "CLOSE-UP" AND FED FROM THE BOTTLE BY HER CAPTOR, MRS. HARKNESS.

British film audiences have now made acquaintance with that unique and picturesque little creature, Sun-Lin, a female Giant Panda cub from western China, the first of her species ever caught alive. As noted under photographs in our last issue, she was captured in the mountain wilds of Szechwan, on the Tibetan border, by Mrs. William Harkness, Jun., who after many adventures and hardships brought her by air to Shanghai and thence took her to New York. Sun-Lin was first induced

to feed from a bottle by Mrs. Harkness's colleague, a Chinese explorer, who wrapped himself in a fur coat, with the furry side turned outward, and pretended to be the cub's mother. The food consists of powdered milk, syrup, and cod-liver oil. When weaned, Sun-Lin will require a daily supply of fresh bamboo shoots, the adult Giant Panda's natural diet. If she grows up, she may attain a weight of 22 stone. It was reported that she might be placed in the Bronx Zoo at New York.

A WINDOW ON THE WORLD: RECENT HAPPENINGS IN PICTURES.



A "MEDIEVAL" CASTLE IN COLORADO AS A MEMORIAL TO A FAMOUS AMERICAN COMEDIAN: THE "WILL ROGERS SHRINE OF THE SUN."

Concerning this photograph, a correspondent writes: "A castle towers on a rocky promontory high above the twisting highway which climbs up the face of Cheyenne mountain near Colorado Springs. The castle was planned by Spencer Penrose, and built as a memorial to Will Rogers. It will be known as the 'Will Rogers Shrine of the Sun.'"



GEORGE V.
1910-1936



KING GEORGE'S
FIELD

TO MARK THE ENTRANCES OF PLAYING FIELDS ESTABLISHED BY THE KING GEORGE V. NATIONAL FUND:
HERALDIC PANELS DESIGNED BY MR. G. KRUGER GRAY.

We illustrate here the heraldic panels which have been designed by Mr. G. Kruger Gray for King George's Playing Fields—that is, the playing fields in town and country, which the King George V. National Fund is to establish. A special appeal for the presentation of "odd shillings and pence" to the Fund is being made in King George V. Memorial Week (January 13-20). The panels will be issued free to each approved King George's Field.



THE PASSING OF THE ORGANISER OF THE REICHSWEHR IN POST-WAR GERMANY:
GENERAL VON SEECKT HORNE TO REST ON A GUN-CARRIAGE, WITH MILITARY POMP.

Herr Hitler attended the funeral of General von Seeckt on December 30. Von Seeckt, as noted under a portrait in our last issue, was chiefly responsible for the organisation of the Reichswehr in the post-war period. He was buried in the Invaliden cemetery beside such famous German soldiers as Scharnhorst and Schlieffen. Among the other prominent Germans who attended the funeral were Marshal von Blomberg, the present War Minister, and the heads of the German Army, Navy, and



ADMIRAL RAEDER, GENERAL VON FRITSCH, GENERAL GOERING, HERR HITLER,
AND MARSHAL VON BLOMBERG (L. TO R.) AT GENERAL VON SEECKT'S FUNERAL.

Air Force. The 67th Infantry Regiment, the old Alexander Grenadier Guard Regiment and the old Imperial Army were among the military bodies represented at the funeral. Representatives of the State, the Nazi Party, and public institutions awaited the cortege at the cemetery. Dr. Schacht, Baron von Neurath, and Herr von Ribbentrop were present; and there were delegations of officers from the Austrian and Hungarian Services.



WELCOMING THE NEW YEAR IN, IN LONDON: THE HUGE CROWD WHICH CONGREGATED
IN FRONT OF ST. PAUL'S, IN ACCORDANCE WITH AN OLD CUSTOM, THOUGH THERE WAS NO
COMMUNITY SINGING THIS YEAR.

London welcomed the New Year in its usual boisterous way, all being inspired by the hope that it may provide something better than the perils and crises of 1936. The usual crowd flocked to St. Paul's Cathedral, but, by order of the Dean, there was no community singing.—As everybody knows, it is lucky to meet a dark man at the opening of the New Year, and lucky for the house when a dark man is the first to cross the threshold! To avoid any dispute, it has become the custom to arrange



ENSURING A LUCKY 1937 FOR LONDON'S FIRST HOUSEHOLD: THE LORD MAYOR AND
LADY MAYORESS WATCH A SWEEP (THE TRADITIONAL LUCK-BRINGER AT THIS SEASON)
PUT A COAL ON THE FIRE AT THE MANSION HOUSE.

a meeting with a sweep on these occasions! The Lord and Lady Mayoress, it will be seen, are taking no risks about 1937, which is, of course, to be Coronation Year. It is interesting to see that the same custom prevails on the Continent. In Vienna chimney-sweeps, in the uniform of their calling, spent New Year's Eve selling specially struck coins for the benefit of the poor of Vienna. They were eagerly accosted by Viennese merry-makers and did excellent business.

HELIGOLAND A GERMAN STRONGHOLD AND BASE AGAIN: RE-FORTIFICATION.

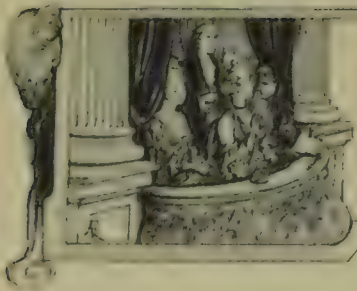
SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS.



NOW SO CROWDED WITH MILITARY WORKS THAT CIVILIANS MAY HAVE TO LEAVE: HELIGOLAND—ONCE BRITISH, A GERMAN BASE DURING THE WAR, AND DEMILITARISED IN 1920-21—FORTIFIED ONCE MORE: AN AERIAL VIEW.

The re-fortification of the island of Heligoland, which was demilitarised under the Treaty of Versailles, has reached a point where the inhabitants may be forced to leave, so far have the military works encroached on the residential area. During the war the island was also cleared of civilians, but, subsequently, they were allowed to return. Heligoland then resumed its old place as a German seaside resort. All the military works were destroyed under Article 115 of the Treaty of Versailles, the demolition being carried out under British supervision. The outer mole was breached with explosives and the sea was admitted to the great basin, which became silted up with sand. The reclaimed ground north of the harbour

alone remained, as being practically impossible to destroy. Until the beginning of last year, Heligoland was left with a small harbour capable of taking only a few fishing-boats. Then great public works were undertaken. The aerial view reproduced above shows the position of some of the newly-mounted guns. This re-fortification, however, cannot be said to have much strategical importance. Heligoland is too small for a land air-base: it can only serve as a purely defensive work for the Elbe and Weser estuaries, which are, in any case, too well protected by nature to admit of their being attacked by any navy under normal circumstances. It is probably true that the re-fortification is largely a matter of prestige.



The World of the Kinema.

By MICHAEL ORME.



A COAT OF MANY COLOURS.

THE long-anticipated invasion of the screen by the all-colour film is advancing as single spies rather than in battalions. The results of this tentative attack are manifold. It allows neither the industry nor the public to arrive with any perceptible speed at the stage when colour can be taken for granted and the subject-matter of a picture chosen without consideration of its pigmentary possibilities. In the dramas so far presented in Technicolor treatment the emphasis still remains very definitely on colour. Opportunities are obviously sought

Both dramas have seen screen service during the silent era and owe their resurrection primarily to the suitability of their settings. Both emerge from monochrome to reveal many facets of real and exquisite beauty. Their canvases may seem overcharged with colour, and the inevitable comparison with the picture-postcards of our summer holidays abroad crops up with some excuse for those who have not experienced the amazing force and vividness of the coloration in the East. I gather, though not from first-hand knowledge, that Nature lays on her colours no less brightly in the far West of America.

Mr. Robert Hichens's famous story of Domini Enfielden, who married a renegade Trappist monk and discovered his torturing secret during their desert honeymoon, brings the burning gold, the sharp shadows, the velvet darkness of Algeria to the screen without much actual exaggeration apart from the conscious completion of the colour-scheme by the costumes of the protagonists. Miss Marlene Dietrich, for instance, is a vision of loveliness in a range of blues that give the right relief to the browns and ambers of the backgrounds, an example of sartorial forethought one can scarcely ascribe to the character she portrays with unwonted power and, in her very stillness, a suggestion of underlying passion. Flaming sunsets and

in single file to the sheep-shearing on the ranch, and a sable wig for Miss Loretta Young, who, with Don Ameche as her respectful lover and most devoted husband, keeps a tight rein on the sentimentalities of their journey from idyllic happiness to dire misfortune caused by callous Whites. Their sincerity, and especially a quality of quiet dignity possessed by Don Ameche and preserved under the pressure of love, contumely, or acute distress, helps the story to such measure of strength as it possesses, but in its handling and its tempo it falls into line with the dramatic fare at present deemed most satisfying for a Technicolor feast.

It cannot be denied that the first half of "Ramona" is given over to as much decoration as can be wrung from a very willing subject whilst establishing the identity of the characters and the nature of the conflict—decoration of the preparations for the fiesta, decoration of the Señorita's spreading furbelows, of the Indian's piebald horse contrasted with his Spanish friend's black one, of apple-gathering, and the lively business of the sheep-shearing. But after the ejection of the Indian couple and their baby from their fertile valley paradise by ruthless settlers who covet and claim the land, the picture swings into the province of



"CINDERELLA," THE PANTOMIME AT THE LONDON COLISEUM: LUPINO LANE, AS BUTTONS (RIGHT), AND DOUGLAS WAKEFIELD, AS ONE OF THE UGLY SISTERS, ABOUT TO ENTER THE BARON'S COACH AFTER THE BALL; WITH A COMICALLY REFRACTORY HORSE.

for sharp contrasts or carefully graded harmonies of tints, or, again, for a sudden virtuoso flourish of colour photography, such as the magenta underskirt that gashes the gloom of an Arab café when Miss Tilly Losch quickens the rhythm of her dance in "The Garden of Allah," or the red-cheeked apple which Miss Loretta Young hands to her Red Indian lover in "Ramona." Such considered effects no doubt fill the experts responsible for them with a proper pride, and certainly convey their minor thrills to the audience. But they punctuate the picture with exclamation marks, as it were, patently courting applause for the achievements of colour-photography. Meanwhile, the drama glides like "a painted ship upon a painted ocean" across the screen, its emotions submerged beneath its pictorial surface. Or very nearly.

When and where it has the courage to put the paint in its place, we may envisage the future of the all-colour film and even perceive a possible acceptance of its hues in that casual spirit that now makes nothing more than a marginal note of particularly fine black and white camera work. It must, however, be admitted that the whole onus of removing the "Mind the Paint" board from what is still a fresh façade to the edifice of screen entertainment does not rest entirely with the producers, for until all our film favourites, first, second, and third, together with all the supporting companies and extras, have run the gauntlet, the public will remain preoccupied with the success—or otherwise—wherever with complexions, eyes and hair emerge from the test. Thus it may be just as well that at this stage the material selected for experiment can be cut into a simple garment, large enough to take the dye without damage to its shape, and trailed at a pace calculated not to disarrange its kaleidoscopic folds. Nor should we, I think, shrug aside the present essays in colour as unimportant or regard the movement as retrograde—a point of view recently expressed in print—because, at the moment, the balance between the dramatic content and the tinted wrappings of the pictures shown is unevenly held, with the scales weighted on the colour side. They will adjust themselves, and their evolution is worth watching. It is surely significant that in the twilight of the old year and at the dawning of the new, two major productions in Technicolor should have come to town—Mr. David O. Selznick's "The Garden of Allah," to the Leicester Square Theatre, and "Ramona" from Twentieth Century-Fox to the Tivoli. They may, and must, be regarded as a prelude to further adventure in 1937.

silhouetted camel-cavalcades—without which no desert drama can get along—impressed me less than the cool, clean refectories and cloisters of the monastery, which seemed to me to indicate what colour photography may become when it has sown its wild oats.

In the matter of space, air, and perspective, "Ramona," though less glamorous as a whole than "The Garden of Allah," marks progress. The obstinately azure sky—for a welcome downpour of rain takes place at night and thus leaves unsatisfied my British predilection for an occasional minor key—is, I fancy, more intangible and more remote from the landscape than heretofore. For the rest, a land where the fruits of the earth ripen to richest ruby and topaz, where the trees are emerald, and the distant mountains pale sapphire, can be relied upon to sparkle like Aladdin's cave—and does.

"Ramona," a new adaptation of Miss Helen



"PUSS IN BOOTS," AT THE LYCEUM: MARJORIE SANDFORD AS JACK; AND JACK HURST AS WHISKERS, THE CAT.



THE EFFECT OF THE MAGIC POOL IN "MOTHER GOOSE," THE LONDON HIPPODROME PANTOMIME: GEORGE LACY IN HIS MAKE-UP AS THE RICH OLD WOMAN BEFORE TRANSFORMATION.



THE EFFECT OF THE MAGIC POOL: MOTHER GOOSE (GEORGE LACY) TRANSFORMED INTO A BEAUTIFUL BALLERINA, WITH GOLDEN TRESSES, AFTER DIPPING IN IT.

Hunt Jackson's well-known novel, is concerned with the love of a noble Red Indian for a charming half-breed brought up in ignorance of her Indian blood by a stern and haughty Señora, such as California of the olden days provided to the abiding satisfaction of romantic novelists. Old California, for the purposes of this picture, has also provided coloured fiestas and picturesque Indians reflected in the mirror of a lake as they ride

poignant drama which, if reminiscent of pre-talkie days, does attempt to focus the interest on the matter of the play rather than on the manner of its presentation. The unfortunate babe, caught in the rainstorm already referred to, falls ill, and the hero, in his desperate but unavailing ride to the nearest town for a doctor, has to "borrow" a settler's horse when his own falls lame on the homeward journey. For this easily-explained and justifiable act he is tracked down and shot dead as an "Indian horse-thief" by a grim-jawed and implacable white man. The heroine's vigil with her ailing babe, and her final grief, for which we are able to predict consolation from a devoted Spanish swain who arrives in time for the curtain, are of the harrowing kind peculiar to melodrama and may or may not move you, according to your reaction to an unabashed pulling of the heart-strings. But the determination of the killing, carried out in ominous silence, has sufficient dramatic intensity to lift the action clear of obfuscating colour, and like a jig-saw puzzle, all the component parts of the play fall into place. There is surely no reason why such equilibrium should be confined to single incidents, nor why, when technical and economic difficulties no longer obstruct the path of colour photography, screen drama should not wear its coat of many colours with ease, with assurance, and, above all, unobtrusively.

THE MODERNITY OF THE CZECHOSLOVAKIAN ARMY: A HEAVY HOWITZER.



SUGGESTING THE DEFENSIVE STRENGTH OF CZECHOSLOVAKIA, A STABILISING FORCE IN CENTRAL EUROPE: AN UNUSUAL PHOTOGRAPH OF ONE OF THE REPUBLIC'S HEAVY HOWITZERS—PROBABLY A 21-CM. (8·2-IN.) MORTAR.

The news that Yugoslavia and Bulgaria have agreed to conclude a pact of friendship affords yet further hopes of stabilisation in Central Europe and the Balkans. Czechoslovakia has a well-equipped army and a modern armament industry which constitute important factors in the balance of power in Central Europe and in the strength of the Little Entente, membership of which she shares with Yugoslavia and Rumania. We reproduce on this and the following pages a number of striking photographs illustrating the Czechoslovak army. That seen here shows a heavy piece of field artillery, probably a 21 cm. (8·2-in.) howitzer, or mortar. The artilleryman seen beside it is wearing the latest type of Czechoslovak steel helmet, stated to embody features from both the French and German patterns. According to "The Statesman's Year Book," the Czechoslovakian Army has a peace strength of twelve infantry divisions, four brigades of cavalry, and thirteen of artillery—with a total of over 180,000 men. There is an air force of some 550 planes, with a personnel of nearly

7000. A sum of 1280 million crowns, or over nine million pounds sterling, was allocated to the army in the 1935 budget. The population of Czechoslovakia is about fifteen millions. A man is liable to serve in the army between the ages of seventeen and sixty, though normally service begins at twenty and lasts for two years. The infantry is armed with a 7·9 mm. Mauser rifle. The heavy machine-guns are of the Schwarzlose pattern. The artillery includes "special" regiments, some being armed with anti-aircraft guns. The 30·5 cm. and 21 cm. mortars are a special feature of the heavy artillery. The remainder of it is armed with 15 cm. guns and howitzers, both with motor traction; 10 cm. and 10·5 cm. light field-guns; 10·5 cm. heavy field-guns; and mountain guns. Czechoslovakia has made considerable progress in developing her tank strength, notably in experimenting with wheel-and-track machines. The tank formations provide a group of armoured cars every year to be at the disposal of cavalry brigade commanders for combined training.

A MAINSTAY OF THE LITTLE ENTENTE AND CZECHOSLOVAKIA'S WELL-TRAINED



A TRENCH MORTAR IN ACTION DURING MANOEUVRES IN CZECHOSLOVAKIA.



THE BARREL OF A HEAVY HOWITZER, OR MORTAR, TAKEN TO PIECES FOR TRANSPORT, ON THE MOVE BEHIND A TRACTOR.



A MACHINE-GUN CREW WITH THEIR SCHWARZLOSE-TYPE WEAPON, IN POSITION IN A DITCH.

Signs have not been wanting lately of the determination of the countries constituting the Little Entente not to be caught unprepared in any military crisis. There has been much diplomatic consultation between Rumania, Czechoslovakia, and Yugoslavia. Further, as noted on the previous page, the decision of Yugoslavia and Bulgaria to conclude a pact of friendship would seem also to be calculated to secure the stability of the Entente. Czechoslovakia occupies a preminent position in the zone, on account of her highly developed metallurgical industry, at the head of which stands the famous Skoda works at Pilsen. The photographs

(Continued on page 51)



CZECHOSLOVAK INFANTRY ON THE MARCH, WITH AEROPLANES FLYING IN FORMATION ABOVE THEM.



CAVALRY CROSSING A RIVER BY A TEMPORARY BRIDGE.



GAS-MASKED INFANTRY, WITH DISTINGUISHING BANDS ON THEIR HELMETS.

A STABILISING FACTOR IN CENTRAL EUROPE: AND EFFICIENTLY EQUIPPED ARMY.



INFANTRY WEARING THE OLDER TYPE OF STEEL HELMET IN USE IN CZECHOSLOVAKIA.



SWIMMING THEIR HORSES, AND CARRYING THEIR SADDLES.



A CZECHOSLOVAK INFANTRYMAN IN THE OLD TYPE OF STEEL HELMET.



A HEAVILY LADEN CZECHOSLOVAK INFANTRYMAN SKIRMISHING DURING MANOEUVRES.

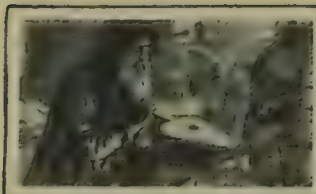


A HEAVY HOWITZER, WITH THE GUN-CREW IN THE NEW TYPE OF CZECHOSLOVAK STEEL HELMET, RESEMBLING THE GERMAN.

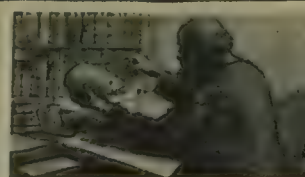


CZECHOSLOVAK CAVALRY TRUMPETERS, THEIR INSTRUMENTS ADORNED WITH THE NATIONAL RED, WHITE AND BLUE.

reproduced on these two pages indicate that the Czechoslovak army is kept in a high state of efficiency and is equipped in the most modern way. The new steel helmet worn by these forces is stated to incorporate the best features of both French and German types. The older type of helmet, it will be noticed, is a far simpler model. The heavy gun which is seen being moved in sections is probably a 21 cm. (about 8.2 in.) mortar. In this connection, it is interesting to recall that some of the heaviest guns used by the Central Powers during the war were made at the Skoda works.



THE WORLD OF SCIENCE.



DUCKS FROM ICELAND.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MY newspaper the other day had a wonderful story to tell of duck-hunting under conditions which would have made any but an enthusiast give up in despair. It concerned an expedition to Iceland for the purpose of bringing back young eider-ducks. I read that story with envy, for it has never fallen to my good fortune to see eider-ducks, harlequin ducks, long-tailed ducks, and Barrow's golden-eye in their native wilds. The eider, it is true, breeds with us annually, but the other species are no more than accidental visitors to our shores. Of the life-history of any one of these it would be easy to fill this page, but I must be content with referring only to the salient features of some of the more striking birds of this isolated region, and will make a beginning with the eider.

I suspect it was the original intention when this venture was planned, to bring back nestlings of more than one species, for since the eider breeds with us it would have been easier and have afforded better chances of success to have used the eggs of our home-bred birds. In Iceland their eggs are taken in enormous numbers for food, some 20,000, we are told, every year from Lake Myvitan alone. From this source the incubators taken out for the purpose were filled and large numbers were successfully hatched out. But gales and torrential rains killed most of them. In the end, however, forty were finally landed in England and apparently are eventually to find their way to the Zoo, where it is to be hoped they will thrive, either in the London Gardens, or at Whipsnade, to enable us to trace their plumage changes from "nestlings" to fully adult birds.

This is good news. For the adult male in his breeding-dress is not only a singularly beautiful bird but presents an unusually interesting coloration, inasmuch as the breast is black. This is a most unusual coloration, especially in a water-bird, which is generally white-breasted because, seen by potential enemies from below, the white breast is invisible when seen against the light, and so furnishes a protective coloration. Our water-hens and coots, and the scoters among our diving ducks, afford other examples of birds whose breasts are not white. The upper parts of the plumage of the male eider in his breeding-dress are white, and the long inner-secondaries form a striking fringe of sickle-shaped feathers hanging down over the black flight feathers. The curiously elongated face and beak of this bird are seen in no other members of the duck tribe. The triangular patch of feathers running forward from the eye to the nostril is another unusual feature. The female (Fig. 1) differs absolutely in her coloration, which is chiefly buff with black bars.

The beautiful black and white long-tailed duck, referred to in this most interesting

account of hunting in Iceland, with its long, pointed, black tail feathers and elongated, fringe-like scapulars, gains an added interest from the fact that the female shows a tendency to assume a summer dress like that of her mate, though so far this is limited to a white neck. This bird also breeds with us, through in limited numbers, in the Shetlands. The harlequin duck is a singularly handsome bird, though a mere description of its plumage, or even a photograph, unless in colour, can do no justice to the richness of its hues of bluish-black, purple, and chestnut, relieved by white bands down the head and neck and along the scapulars, the effect of which is heightened by the two white rings which encircle the neck; while a large white patch between the eye and the beak recalls the golden-eye.

The golden-eye which comes to us each winter, is replaced in Iceland by a somewhat larger bird, differing, furthermore, in having the white face-patch referred to conspicuously larger and more elongated. It is known as Barrow's golden-eye. Both species agree in their somewhat surprising habit of nesting in hollow trees. The natives of Iceland,



1. AN EIDER-DUCK ON HER NEST OF EIDER-DOWN: AN ICELANDIC EXAMPLE OF A SPECIES OF WHICH FORTY YOUNG BIRDS HAVE RECENTLY BEEN SUCCESSFULLY RAISED AND BROUGHT TO ENGLAND, HERE TO SERVE AS SUBJECTS FOR SCIENTIFIC OBSERVATION OF CHANGES DURING ADOLESCENCE.



2. BARROW'S GOLDEN-EYE: AN ARCTIC BIRD WITH THE SURPRISING HABIT OF NESTING IN HOLLOW TREES—A PECULIARITY OF WHICH THE ICELANDERS AND LAPLANDERS TAKE ADVANTAGE BY BUILDING NESTING-BOXES FOR THE BIRD, IN ORDER TO BE ABLE TO TAKE ITS EGGS.

Photograph by D. Seth-Smith.

Finland, and Lapland put up nesting-boxes for the purpose of more easily possessing themselves of the eggs of these over-confiding and unsuspecting birds! Here we seem to have a logical sequence of the habit of the harlequin duck of making its nest in banks or behind boulders. The American buffle-headed duck is evidently related to the golden-eye, from which it is distinguished by having a large patch of white behind instead of in front of the eye. And it gives further evidence of this kinship in that it also nests in hollow trees.

The bare enumeration of these points of agreement and difference may seem to some of my readers like the enumeration of mere facts, by no means easy to bear in mind and of doubtful value. This, however, is not the case. They are lifeless statements until they can be used in relation to other facts for the purpose of discovering their precise meaning. The ducks, with their kin, the geese and swans, will well repay an analysis of this

kind, the scope of which can be no more than indicated on this occasion. Now, among the ducks marked sexual differences in coloration are the rule, the male alone being "resplendent." And these differences in coloration cannot be associated with differences in their mode of life, as between, for example, the "surface-feeding" ducks, like the mallard and the widgeon, and the "diving ducks," such as the scoters or the pochard tribe and the purely fish-eating mergansers and goosanders. With the geese matters are very different, for the sexes differ little or not at all in coloration. But there are exceptions to every rule, as, for example, in the upland goose (*Clapaga magellanicus*) of the Falkland Islands, where the male is white, save for the back, which is pale grey; while the female (compare Fig. 3) is strongly banded with black on a background of chestnut and greyish brown. The legs of the male are black; of the female, yellow. The other species of this genus differ in a less striking way.

Again, there are no white ducks, save farmyard birds, and there are no wild white geese, save the snow geese, of which there are two, or, according to some authorities, three species; but it requires an expert to distinguish them. They are all pure white, save the flight feathers, which are black. Immature birds have a pale buff tinge. They are circumpolar in their haunts, but so are many other geese which are not white. Usually we regard a white livery, in Polar regions, as a "concealing" coloration, either for protective or aggressive purposes, as in the snowy owl, Arctic fox, and the Polar bear, or the ptarmigan and willow grouse and mountain hare. But this explanation scarcely satisfies in the case of the snow geese. Here is a theme worth careful consideration.

The swans are all white in both sexes. But we have striking exceptions in the Australian swan, which is black, and the South American black-necked swan. The South American coscoroba swan is just losing the last traces of pigment, which can be seen in the black tips to the primaries. It is not regarded by ornithologists as a true swan, but an intermediate type. Moreover, like the geese, with which it forms a link, it feeds on land and not in the water. Here, then, in this study of plumages, we have a theme worth careful consideration. It is to be hoped that the young eiders, so laboriously collected, will live, for they will have much to tell us in watching their changes from youth to old age!



3. THE BLACK-BANDED GOOSE (*CLAPHAGA DISPAR*): A VERY NEAR RELATIVE OF THE MAGELLANIC GOOSE OF THE FALKLAND ISLANDS, WHICH IT CLOSELY RESEMBLES IN THE MATTER OF THE STRIKING BARRED PLUMAGE OF THE FEMALE, ILLUSTRATED HERE.—[Photograph by D. Seth-Smith.]

A £3,800,000 ART GIFT TO THE UNITED STATES:
FAMOUS PICTURES FROM THE MELLON COLLECTION.



BY PAUL VERONESE: "THE FINDING OF MOSES."
 From the Hermitage Collection.



BY GOYA: "THE MARQUESA DE PONTEJOS."
 Formerly in the Collection of the Marquesa Martorell.



BY RAPHAEL: "ST. GEORGE AND THE DRAGON."
 From the Hermitage Collection.



BY VAN DYCK: "PORTRAIT OF WILLIAM II. OF NASSAU."
 From the Hermitage Collection.



BY HOLBEIN: "PORTRAIT OF EDWARD VI." /
 Formerly in the Collection of the Duke of Brunswick.



BY VAN DYCK: "PORTRAIT OF A LADY."
 From the Hermitage Collection.



BY REMBRANDT: "GIRL WITH A BROOM."
 From the Hermitage Collection.



BY HOLBEIN: "PORTRAIT OF SIR BRIAN TUKE." /
 Formerly in the Collection of Miss Guest, of Inwood.



BY CHARDIN: "THE CARD PLAYER."
 From the Hermitage Collection.

It was announced recently that Mr. Andrew Mellon, formerly U.S. Secretary to the Treasury and Ambassador to London, had presented his magnificent art collection to the American people, and offered to build a National Gallery of Art for it in Washington, with an endowment fund. The Mellon Collection has been valued, at cost price, at £3,802,203. In a recently published list of values of

individual pictures therein, three of the above examples are given—Raphael's "St. George and the Dragon," £129,100; Holbein's "Sir Brian Tuke," £88,000; and his "Edward VI.," £87,480. In our issue of Nov. 21, 1931, we illustrated eight of the paintings Mr. Mellon bought from the Hermitage Collection, Leningrad. He was reported to have paid the Soviet Government £1,600,000.

FESTIVE "BRIDAL DAYS" FOR THE DUTCH ROYAL WEDDING. THE HAGUE *EN FÊTE*—ORANGES AS DECORATIVE SYMBOLS.

THE SCENE OF THE CIVIL PART OF THE MARRIAGE CEREMONY: THE SEVENTEENTH-CENTURY TOWN HALL AT THE HAGUE, WITH ITS DECORATIONS.



SYMBOLISING THE HOUSE OF ORANGE: A DECORATIVE "ORANGE" TREE AT A STREET CORNER, ADMIRER BY A PARTY OF BRITISH SCOUTS.



THE SWASTIKA PROMINENT IN DECORATIONS ON THE GERMAN EMBASSY AT THE HAGUE: EXAMPLES OF THE NAZI EMBLEM THAT CAUSED SOME DUTCH-GERMAN FRICION.

THE Bridal Days of festivity in honour of Princess Juliana's wedding (fixed for January 7), began in Holland as far back as December 19, with the publication of the banns for the civil marriage in the seventeenth-century Town Hall at the Hague, preceding the religious ceremony in the old Gothic Church of St. James (the Groote Kerk) that stands close by. The citizens of the Hague presented the bride and bridegroom with a golden quill for signing the marriage register. As Princess Juliana is the last of the line of Orange-Nassau, and a lineal descendant of Juliana van Stolberg, mother of William the Silent, the orange figured prominently as a

(Continued below)



THE DUTCH CAPITAL LIT UP DURING THE BRIDAL DAYS OF FESTIVITY, BEGUN BEFORE CHRISTMAS: BRILLIANT ILLUMINATIONS AND A FOUNTAIN LIKE A PILLAR OF FLAME.



A BUILDING ASSOCIATED WITH HISTORIC EFFORTS FOR EUROPEAN CONCORD: THE PEACE PALACE AT THE HAGUE FLOODLIT IN HONOUR OF THE ROYAL WEDDING.

symbol in schemes of decoration. Throughout Holland and the Dutch Empire the colours of the House of Orange were flown during the festivities. In the streets of the Hague festoons of evergreens hung from pine-trees and triumphal arches, while house-fronts were covered with bunting, both of orange hue and of red and yellow



SPECTACULAR EFFECTS ON THE WATER: A LAKE AT THE HAGUE WITH ITS SURFACE AGLOW FROM REFLECTED ILLUMINATIONS AND A FOUNTAIN LIKE A PILLAR OF FLAME.

(the colours of the House of Lippe, to which the bridegroom belongs). A roaring trade was done in hats and cockades in the Orange and Lippe colours, and in lovers' knots entwined into the initials "J.B." After the celebrations began, the whole country was given over to merriment and rejoicing, for the Princess is exceedingly



GOVERNMENT BUILDINGS AT THE HAGUE ILLUMINATED IN HONOUR OF THE WEDDING OF PRINCESS JULIANA OF THE NETHERLANDS TO PRINCE BERNHARD OF LIPPE-BESTERFELD: A TOWER FLYING THE DUTCH FLAG, AND AN ILLUMINATED FOUNTAIN IN AN ORNAMENTAL LAKE.



THE ROYAL BRIDE'S HOME DECORATED, ACCORDING TO DUTCH CUSTOM, BY HER MOTHER (QUEEN WILHELMINA): THE ROYAL PALACE OF NOORDEINDE AT THE HAGUE BEARING A TABLET (SEEN HERE AS A HORIZONTAL WHITE OBLONG UNDER THE BALCONY) INSCRIBED "LONG LIVE THE BRIDAL PAIR."

popular, and every town in Holland was gaily decorated. It is a Dutch custom that the bride's mother should decorate the house in which her daughter grew up, and under the direction of Queen Wilhelmina the Royal Palace of Noordeinde at the Hague was beautifully adorned. High over the entrance was a big star, which

at night radiated light in all directions, while the white walls were decorated with fir trees and joy bells. Over the entrance, beneath the balcony, was a tablet inscribed "Long Live the Bridal Pair." It was stated that the bride would wear a wreath of orange blossom from the Royal Orangery.



THE LAST SPECTACLE PROVIDED BY A FAMOUS LONDON THEATRE—ITS OWN PATHETIC

END: THE OLD ALHAMBRA UNDER DEMOLITION TO MAKE WAY FOR A MODERN CINEMA.

With the demolition of the Alhambra Theatre, Londoners who remember its past glories as a home of ballet and variety can say with feeling, "Good-bye, Leicester Square!", which has thus lost practically the last trace of its old character. The building, designed in the Moorish or Arabesque

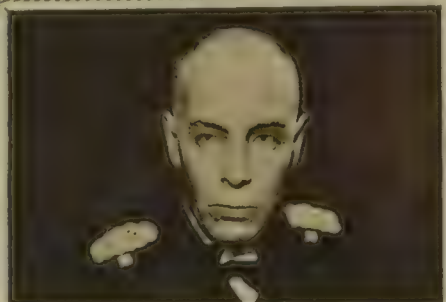
style, was first opened early in the eighteen-fifties, as a place of popular instruction (like the Polytechnic) called the Royal Panopticon of Science and Art. In that capacity it failed and had to close, but a few years later it reopened as a theatre and music-hall, and during the Great War

it was the home of "The Eling Boys." In 1896, it is recalled, Mr. Robert W. Paul produced on the roof of the Alhambra what was probably the first British film, apart from topical "shorts." It was entitled "A Soldier's Courtship," and ran 40 ft., or about half a minute. Our artist's drawing

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.

shows the last "effect" staged by the old theatre. The lofty proscenium and some of the boxes, with their bizarre Moorish decoration, are still visible, while tattered scene-cloths droop from the top girders; but the stage itself had gone, and the "audience" consisted of the workmen.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



ADMIRAL VON FISCHEL.

Temporarily in command of the German warships in Spanish waters. Warships under his orders have seized Spanish Government steamers, creating a delicate situation. Sent an ultimatum to the Spanish Government, Jan. 5.



THE ARCHDUKE FRIEDRICH.

Commander-in-Chief, the Imperial Austro-Hungarian Army, from the outbreak of war until the death of the Emperor Francis Joseph. Died December 30; aged eighty. His position as C-in-C. was largely that of a figure-head.



CANON F. LEWIS DONALDSON.

Canon of Westminster and treasurer of the Abbey. Appointed Archdeacon of Westminster in place of Archdeacon Storr, who has succeeded the late sub-dean, Canon Carnegie. Well known as a Christian Socialist.



LADY HOUSTON.

English millionairess. Famous for her philanthropic and public-spirited gifts. Died December 29. A donation of £100,000 from her enabled Great Britain to win the Schneider Trophy; and she bore most of the cost of a flight over Everest.



QUEEN WILHELMINA ENTERTAINS AT THE ROYAL PALACE AT THE HAGUE: H.M., WITH PRINCESS JULIANA, TALKING TO A JAVANESE PRINCESS.

The above photograph was taken during a social occasion at the Royal Palace at the Hague, not long before the date fixed for the Dutch Royal Wedding. Princess Juliana and Queen Wilhelmina are seen talking to a Javanese princess who had just previously performed native dances. Prince Bernhard von Lippe-Biesterfeld is seen in the centre (back to camera).—[Photograph by Dr. Erich Salomon.]



THE DEATH OF A GREAT BRITISH ANTHROPOLOGIST AND AUTHORITY ON ANCIENT MAN: THE LATE SIR GRAFTON ELLIOT-SMITH.

Sir Grafton Elliot-Smith, the famous anthropologist and anatomist, renowned for his work on early man and his ancestors, died on January 1; aged sixty-five. He did much work on neurology while Professor of Anatomy at Cairo. He became Professor of Anatomy at Manchester in 1909, and at London University in 1919. He assisted in the Peking man investigations in China. He was a frequent contributor to "The Illustrated London News."



THE CHINESE MARSHAL WHO HELD THE HEAD OF THE NANKING GOVERNMENT CAPTIVE; AND SUBSEQUENTLY SUBMITTED HIMSELF TO JUDGMENT: GENERAL CHANG HSUEH-LIANG, FORMER RULER OF MANCHURIA; WITH HIS FAMILY.

One of the most alarming and, to Western eyes, fantastic episodes of modern Chinese history has recently been played out. As noted in our issue of December 19, General Chiang Kai-Shek, the head of the Nanking Government, was taken prisoner by Marshal Chang Hsueh-liang, while inspecting the latter's troops in Shensi. The resulting situation was fraught with peril for the Far East, as the terms for the release of Chiang Kai-Shek included demands for war with Japan. At one time the life of the most important man in China appeared to be in peril. However, all turned out for the best; Chiang was released, and his captor returned to Nanking to make profuse apologies, and submit himself to the judgment of the Government. Chiang Kai-Shek, in turn, recommended that the "kidnapper" should be leniently treated "to encourage him to improve himself." It was later stated that he might go abroad.



A GUEST FOR THE WEDDING OF PRINCESS JULIANA: H.R.H. THE DUKE OF KENT ARRIVES AT THE HAGUE BY AIR.

The Duke of Kent arrived at the Hague on January 5 for the wedding of Princess Juliana and Prince Bernhard. He flew from Hendon in an aeroplane piloted by Wing-Commander E. H. Fielden. He was welcomed by Sir Hubert Montgomery, British Minister at the Hague. The aeroplane, it will be observed, flew H.R.H.'s personal standard.



THE "KIDNAPPER" OF THE CHINESE PREMIER, AND HIS "PREY": CHANG HSUEH-LIANG (LEFT) AND CHIANG KAI-SHEK, WHO ENDED THE INCIDENT AMICABLY AT NANKING.



A SNOWY SOLITUDE NEAR ONE OF THE GAYEST SWISS WINTER SPORTS CENTRES: SUNRISE AT CHANTARELLA, ABOVE ST. MORITZ.

St. Moritz is generally accounted the most sophisticated of all Swiss winter sports resorts. We are accustomed to find, each year, accounts of the celebrities who congregate there to enjoy the delights of the almost innumerable ski-ing slopes round it, the sports on its lakes and rinks, and the most famous of all runs, the Cresta.

The Chantarella-Corviglia funicular is claimed to be the fastest in Switzerland—climbing 8200 feet in 15 minutes. One can hardly believe that the snowy solitude seen in this photograph is so close to such a cosmopolitan centre as thronged St. Moritz! The photograph, however, was taken at 10 a.m.

PHOTOGRAPH BY ARTHUR NEUSTADT, F.R.P.S.

FIRST NEWS OF 1937:

EVENTS IN SPAIN AND ELSEWHERE IN THE NEW YEAR.



THE SUBJECT OF HIGH-HANDED GERMAN NAVAL ACTION IN SPANISH WATERS: THE GERMAN STEAMER "PALOS," DETAINED BY THE SPANISH GOVERNMENT AUTHORITIES AT BILBAO, WHO SEQUESTERED ALLEGED CONTRABAND FOUND IN HER.

The Spanish steamer "Aragon," on the Government side, was seized by the German warship "Admiral Scheer" as a reprisal for the retention of part of the cargo of the German steamer "Palos" by the naval authorities at Bilbao. Later, other Spanish ships were similarly seized, bringing about a very delicate situation. Admiral von Fischel sent an ultimatum demanding the release of the "Palos" cargo on January 5. Meanwhile, the British ship "Etrib," bound from Haifa to Liverpool with oranges, was fired on and forced to stop by an insurgent armed trawler near Europa Point, Gibraltar. This action resulted in a British destroyer being sent to Cadiz to protest to the naval authorities. Another British ship, the "Blackhill," was also fired on, and the British Ambassador to Spain protested to the Burgos Government.



THE SUBJECT OF A PROTEST CONVEYED TO THE INSURGENT NAVAL AUTHORITIES AT CADIZ BY A BRITISH DESTROYER: THE BRITISH STEAMER "ETRIK"; MOLESTED BY AN INSURGENT ARMED TRAWLER.



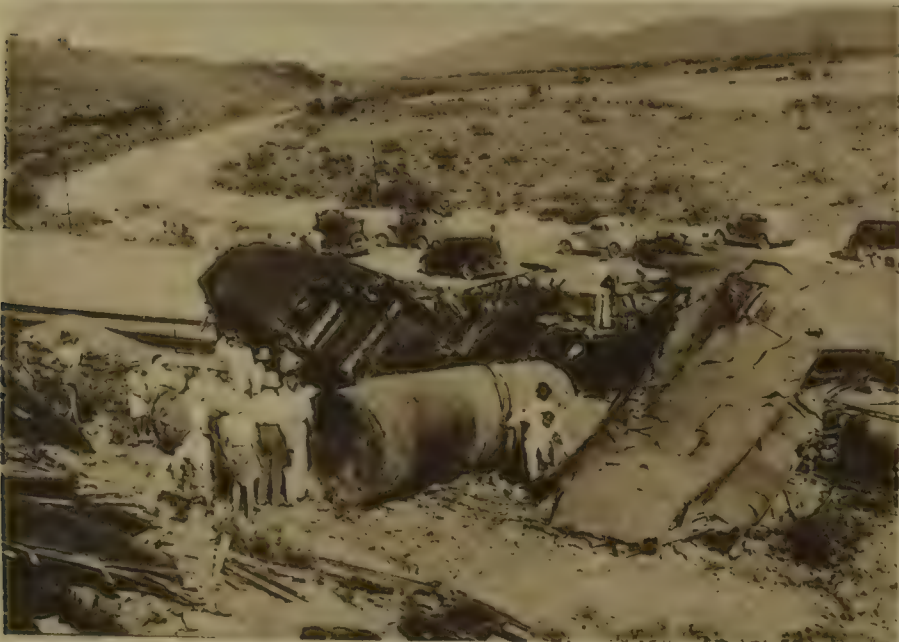
THE FUNERAL OF LADY HOUSTON: THE COFFIN BEING BORNE INTO THE CHAPEL AT ST. MARYLEBONE CEMETERY, EAST FINCHLEY.

The funeral of Lady Houston took place at St. Marylebone Cemetery, East Finchley, on January 4—a crowd of some 300 people attending. An obituary notice of Lady Houston appears under her portrait on our Personalities page. The plain oak coffin bore the inscription: "Fanny Lucy Houston. At rest. 29th Dec., 1936." Violets were scattered in the open grave.



WORLD-WIDE INTEREST IN THE CORONATION: CONSTRUCTING ONE OF THE REPLICAS OF THE CORONATION CHAIR FOR EXPORT.

A correspondent, describing the above photograph, writes that a London firm is now engaged in making hundreds of replicas of the Coronation Chair at Westminster Abbey. This will, of course, be used at the ceremony in May. Many of the replicas, which are complete even down to the illicit carving on the back, are destined for overseas countries and the Empire.



THE TERRIBLE RAILWAY ACCIDENT IN CAPE PROVINCE, WHEN A TRAIN FULL OF HOLIDAY-MAKERS WAS WRECKED: THE SCENE OF THE DISASTER NEAR OUDTSHOORN.

A number of people were killed and seriously injured in a railway accident at Vlakteplaats, near Oudtshoorn, on December 21. The engine of a mail train travelling from Port Elizabeth to Cape Town left the rails at a curve, and the first six coaches were overturned and smashed. The train was full of holiday-makers. A breakdown-gang and farmers worked all day to extricate the injured.



A REPLICA OF AN ENGLISH FOURTEENTH-CENTURY CENSER AS A MEMORIAL TO THE LATE CANON DEARMER: PUTTING FINISHING TOUCHES TO THE CENSER.

A description of this photograph states that a replica of the Ramsey Abbey Censer, a gem of English fourteenth-century workmanship, has been made as a tribute to the memory of the late Dr. Percy Dearmer, Canon of Westminster Abbey. The original of the Censer is stated to be in the Victoria and Albert Museum, having been recovered from Whittlesea Mere in 1850.

A RARE SPECIES TO APPEAR AT THE ZOO FOR THE FIRST TIME: GIANT FOREST HOGS IN THEIR NATIVE WILD.

ILLUSTRATIONS AND DESCRIPTION BY S. AND L. LIPPENS.



PHOTOGRAPHED IN THEIR NATIVE HAUNTS, BY THE CHANCE OF A LIFE-TIME: A GROUP OF GIANT FOREST HOGS IN THE BELGIAN CONGO, SEEN BROWSING AND BATHING IN A WATER-HOLE, AT A MOMENT WHEN THE NOISE OF A STORM ENABLED THE PHOTOGRAPHER TO APPROACH UNHEARD.

In our issue of September 19 last we illustrated one of two Giant Forest Hogs caught in Kenya and then on their way to the Zoo, which had never possessed an example of this rare species, the largest of the pigs and unknown till 1904. At the time of writing we understand that those destined for Regent's Park are still in quarantine. The prospect of their appearance there, however, lends great interest to the present photographs, taken in the Albert National Park, Belgian Congo, and showing Giant Forest Hogs in their native wild. M. Léon Lippens, then Assistant Game Warden of the Park, writes: "Only this once, during a year's stay in that region, had I an opportunity of photographing the animals. It is almost impossible to sight them in the open, as they generally remain in the forest or in impenetrable bush. Moreover, they are extremely shy and difficult

to approach. The photographs are due to an unforeseen and fortunate combination of circumstances, which may happen *once* in a picture-hunter's life. A storm was raging on Lake Edward and the wind drowned all other noise. I was walking on the forest borders when I suddenly saw ten hogs coming out. They went to a small water-hole and at once began bathing in the mud. I approached them against the wind. After crawling for some time I managed to hide behind a clump of reeds about twenty yards away. Their bath over, as luck would have it, they strolled in my direction, continually on the look-out. I remained absolutely motionless until they were only about seven yards from me. Then, focussing my camera, I made a sound. The biggest hog, apparently leader of the band, saw me instantly, and one second later the whole troop had disappeared!"

A TREASURE-TROVE OF ANCIENT GOLD-WORK IN SOUTH AFRICA.

DISCOVERIES THAT MAY REVOLUTIONISE AFRICAN ETHNOLOGY: SKELETONS OF A MYSTERIOUS RACE, WITH A HOARD OF FINELY WROUGHT GOLD, FOUND ON MAPUNGUBWE HILL, IN THE NORTHERN TRANSVAAL.

By MOLLIE N. MORRISON, Author of "The Silversmiths and Goldsmiths of the Cape of Good Hope, 1652-1850." (See illustrations opposite.)

SKELETONS buried with gold ornaments (perhaps the remnants of a people who lived in Southern Africa long before Portuguese writers of the sixteenth and seventeenth centuries mentioned the great Monomotapa, or supreme chief, who resided at Zimbabwe—before the Arab traders landed at Sofala to deal in gold and ivory) have been found high on the summit of Mapungubwe, which lies to the south of the ever-mysterious ruins of Zimbabwe. Who were they? Whence did they come? When did they live? What was their race? Such are the questions which confront the archaeologists of Pretoria University in their endeavours to identify the many skeletons, ancient gold-work, glass beads, and pottery found recently on Mapungubwe Hill.

Situated on the Limpopo, near Messina, in the Northern Transvaal, Mapungubwe Hill has already yielded over 160 ounces of wrought gold-work in the form of anklets (Fig. 2,) bangles, necklaces (Figs. 3 and 6), bowls and animals. Apart from anything else found, the gold-work itself is one of the most outstanding archaeological discoveries of the century (Figs. 1 and 4). Not since the recent "re-discovery" of Zimbabwe by Europeans has such a find been made by archaeologists in the Southern Hemisphere. A strange atmosphere pervades Mapungubwe. Protected from vandalism by the curious legends of the natives, the graves recently excavated by archaeologists at this spot have been found intact and in their original state. As far away as Bechuanaland the natives tell the legend of the King whose royal residence was Zimbabwe, and whose military outpost was Mapungubwe. On one of his visits to Mapungubwe he is reputed to have died and been buried on the hill-top. Native superstition has kept the natives away from this burial-ground, where the ghosts of the former King and his people may haunt the graves.

It is strange that of the only two points of access to the summit of Mapungubwe one still shows notches in the rock-face where obviously an ancient ladder-way led to the top of the hill. The rungs of the ladder-way have long disappeared, but enough remains to show the original means of ascent. During the recent excavations on the summit of Mapungubwe, twenty-seven skeletons in all were found, but of the twenty-seven only three were found with gold ornaments (Fig. 7) beside them. These skeletons—two males and one female—were found buried in a sitting position, and in front of the woman were many gold beads; behind her were many more beads, a fact which tends to the conclusion that she was buried wearing a kirtle, or skirt, of beads much in the style of the native dress of to-day. The skirt would not have been made of gold beads only, for beside these beads were found thousands of small glass beads.

Until the discovery of glass beads at Mapungubwe and the finding of the bead moulds it was thought that the early inhabitants of South Africa were not conversant with the manufacture of glass. Now, with the finds at Mapungubwe, very different conclusions may be reached about the ancient beads found in other parts of

Southern Africa. The glass beads of Mapungubwe are of two different colours—green and blue—and of different types and shapes. It is supposed that the blue colouring was achieved by the aid of copper and the green by the addition of iron. Besides the gold beads, a portion of a golden staff, or sceptre, was found. Near the staff were the remnants of an animal made of beaten gold plates, and presumed to be a rhinoceros (Figs. 1, 4 and 5), which may have formed the top of the staff. Lying beside one of the male skeletons another sceptre (Figs. 1 and 4) was found in a much more complete



FIG. 1. AN OUTSTANDING ARCHÆOLOGICAL DISCOVERY: THE GOLD-WORK FOUND AT MAPUNGUBWE, INCLUDING (ON LEFT) THE RHINOCEROS (SEEN ALSO IN FIGS. 4 AND 5 ON THE OPPOSITE PAGE) AND (RIGHT) A SCEPTRE; WITH POTTERY BOWLS AND A MORTAR IN THE BACKGROUND.



FIG. 2. EXAMPLES OF THE WROUGHT GOLD-WORK (AMOUNTING ALTOGETHER TO 160 OUNCES) DISCOVERED ON MAPUNGUBWE HILL: (LEFT) PLATES OF BEATEN GOLD; (RIGHT) GOLD ANKLETS FORMED OF BEATEN STRIPS OF THE METAL WOUND ROUND SISAL FIBRE.

condition. The upper portion has a broad circular band of beaten gold, and below it the gold plates have been skilfully spiralled down the stem. The gold plates of the sceptres and animals had originally been attached to a wooden base by means of small golden tacks (Fig. 5). Only decayed fragments of the wooden bases have been found.

It would appear that the ancient gold-workers of Mapungubwe wrought three distinct types of ornaments for personal adornment. The necklaces (Figs. 3 and 6) were made of separate round gold beads of various sizes—the smallest being no larger than the size of a pin-head. The bangles were made of fine gold wire wound round strips of a fibre which was possibly sisal fibre. The ends of the wire were joined together in an extremely skilful manner, as in a form of rope-splicing used to-day. The anklets (Fig. 2) were made in much the same way, but, instead of gold wire being used, narrow, flat strips of beaten gold were wound round the fibre. Some of the strips of beaten gold are over a yard long when pulled away from the fibre spirally.

How the ancient workers in gold managed to smelt their precious metal and then beat it out into such long, narrow strips of uniform thickness and width will prove a puzzle both to archaeologists and to the goldsmiths of to-day. One theory has been advanced as to the ancient methods, and that is that the workers used a large stone with a flat surface on two sides in conjunction with another larger flat-topped stone. The gold, after it had been beaten out to the required thickness, may then have been placed between two flat stone surfaces and cut into strips with the aid of some sharp, primitive cutting-tool drawn along the upright straight surface of the side of the upper stone. In view of the fact that the greatest difficulty would be experienced to-day in cutting large sheets of beaten gold by hand into such narrow strips, no other solution as to how the ancient craftsmen worked seems possible.

The gold beads of the necklaces, although of a uniform shape, are not of a uniform size. It is probable that they were manufactured in the same manner that lead shot is made to-day. The craftsmen may have thrown the molten metal out on to the flat

surface of a large, cold stone, where, on contact, it would have immediately formed itself into small globules; or they may have dropped the molten metal into cold water, with practically the same results. After the gold was in globule form it would have been a comparatively simple matter to drill each globule for stringing on to fibre.

The rhinoceros (Fig. 5) and the portion of another similar animal found at Mapungubwe, like many of the other gold ornaments, are made of thin plates of beaten gold of a perfectly uniform thickness. The gold plates were hammered round the surface of wooden bases, presumably carved to the

required shape, and the plates were then nailed to the wood by small gold tacks. There is a bowl which shows a somewhat different method of working than that of the other gold plate articles. Here, instead of the gold plates being hammered to the shape of the wooden base, a large gold plate has been hammered out and then—to use the only term applicable—it has been gathered up around the wood and all protruding ridges of gold have been hammered flat and tacked in place. It would seem that the gold tacks used (Fig. 5) are of the same type as the tacks found in the

work of the Mayas and the Incas.

Two small semi-circular plaques of beaten gold found at Mapungubwe have about them a strange suggestion of a debased Egyptian culture. They have a raised design of small dots lying close together in evenly-spaced rows. Apart from the gold-work discovered at Mapungubwe, a large quantity of pottery (Figs. 1 and 4) has been excavated. Shallow circular bowls of grey baked clay with a light glaze have been found near the skeletons, their only decoration being an incised geometrical design. These shallow bowls may have been buried with the bodies to hold the food for the dead on their journeyings through their native Valhalla. Strange clay figures of animals have been found, together with a deep bowl with straight sides having the appearance of a crucible or mortar. The various things found at Mapungubwe are of the most outstanding archaeological importance, but more startling still is the suggestion that the skeletons found are of a different type from that of the Bantu races.

(Continued opposite.)

MYSTERY GOLD OF MAPUNGUBWE, A LEGENDARY OUTPOST OF ZIMBABWE:

RELICS OF AN UNKNOWN RACE—AN ANTHROPOLOGICAL PROBLEM.

PHOTOGRAPHS BY MERL LA VOY. (SEE ARTICLE ON THE OPPOSITE PAGE.)



FIG. 3. WITH GOLD BEADS FOUND AT MAPUNGUBWE (SEEN ALSO IN FIG. 6) STRUNG AND ARRANGED IN A CASE FOR EXHIBITION: DR. SWIERSTRA, DIRECTOR OF THE TRANSVAAL MUSEUM AT PRETORIA.



FIG. 4. ONE OF THE DISCOVERERS OF THE MAPUNGUBWE TREASURE: PROFESSOR D. E. MALAN, WITH THE WRITER OF OUR ARTICLE, INSPECTING THE GOLD-WORK AND POTTERY, SEEN ALSO IN FIG. 1.



FIG. 5. A NEARER VIEW OF THE RECONSTRUCTED GOLD RHINOCEROS (SEEN ALSO IN FIGS. 1 AND 4) FROM THE MAPUNGUBWE GRAVES; WITH TWO EARS OF ANOTHER ANIMAL FIGURE AND SOME GOLD TACKS (IN THE FOREGROUND).

Continued from the opposite page.

When the Mapungubwe mystery is solved much light will doubtless be thrown on the origin of the ruins of Zimbabwe and other ruins in Africa. Zimbabwe still remains the enigma it has always been, but at Mapungubwe the excavators have the advantage of touching fresh material. There they are the first in the field, and will not suffer from the errors of anybody working before them. There will be no digging by unskilled people as at Zimbabwe, where the archaeologist is hampered now by the efforts of the excavators and vandals of the past century. Are the skeletons of Mapungubwe the remains of the "Red Men" mentioned in many of the native legends told by the natives to the first Europeans ever to set foot in South-East Africa? Or are they all that remains of a tribe with a definite culture and civilisation of their own? Did they drift down from the North with a culture that was only the memory of the work of ancient Egypt? If they are not of the Bantu races, then who are they? It is an interesting problem from every point of view. The excavations at Mapungubwe raise, too, the question of future similar discoveries. If ancient gold-work existed there and at Zimbabwe, is it not probable that in other parts of Africa more gold-work may yet be discovered? Each discovery of this nature is bound to assist in the solving of the many problems which have confronted the archaeologists of the past—the age of the many African ruins, the identification of the types of races which inhabited Africa in the past, and the civilisations of people long forgotten. Professor Leo Fouche, who is a member of the Archaeological Committee of the University of Pretoria, and who was largely instrumental in the discovery and excavation of Mapungubwe, is editing the first volume of the findings.



FIG. 7. (ABOVE) FEMININE TRINKETS FROM MAPUNGUBWE: SOME OF THE GOLD ORNAMENTS FOUND BESIDE THE SKELETON OF A WOMAN APPARENTLY BURIED IN A BEAD SKIRT.



FIG. 6. (LEFT) PART OF A GREAT STORE OF 30,000 GOLD BEADS FOUND AT MAPUNGUBWE: SOME OF THE STRINGS (SEEN ALSO IN FIG. 3) AS PREPARED FOR THE TRANSVAAL MUSEUM.

BOOKS OF THE DAY.

JEREMIAH, I believe, was not popular among the people of his day, but he performed a salutary function. It is a thankless task to be a prophet of woe, but it may be the only method of awakening a heedless and apathetic nation to a sense of its duty or its danger. Before the war of 1914-1918, something of the sort was attempted in such novels as "An Englishman's Home" and "The Riddle of the Sands." The perils therein predicted, however,

air transport might no longer be an aid in disguise to aggressiveness. The League of Nations was revived and reformed. National delegations sat at Geneva as an advisory council to a Court of Equity, to bear witness to the facts of a dispute, as it affected each, to amass data bearing on all possible questions, and to inform their own public opinion. The Court of Equity reigned supreme. It was not constituted on a basis of national representation. It consisted of men whose reputation, irrespective of race, was world wide for integrity, learning, jurisprudence and humanity. To enforce the Court's decrees, if necessary, an international police force was created, the only military force on earth. It was an air police force."

Air Commodore Charlton is no sensational alarmist, for the calamities he visualises might very easily happen unless our world makes a change of heart, and his book deserves attention from the public and from responsible statesmen. His object-lesson is presented in another form—that of reasoned argument—in "ALTERNATIVE TO REARMAMENT." By Jonathan Griffin. Author of "Britain's Air Policy" (Macmillan; 6s.). This book also, which is compact, lucid, and fully documented, likewise merits careful study. Mr. Griffin (who more than once cites Air Commodore Charlton as an authority for facts) sets out to answer two questions—"Why is potentially aggressive rearmament the most dangerous course?" and "If others rearm, what else can we do?" The cogency of his answers will, I think, be patent to any unprejudiced mind. I find it difficult to define briefly (in the author's words or my own) the full and

provocative defence," in the author's view, means building fighters and interceptors rather than bombers, and concentrating on anti-aircraft batteries, searchlights, balloon barrages, bomb-proof architecture, rebuilding of mains, telephone exchanges, fire-stations, and other essential services, organising means for evacuating the population of air-threatened cities, and the provision of food-storage for feeding the multitudes thus driven into the wilderness.

Mr. Griffin urges that we should continue to strive for collective security even after the League failures in Manchuria and Abyssinia. "This problem," he writes, "of modernising collective security to end the air menace is the chief post-war problem, which the rearmament of Germany and the Abyssinian tragedy have only rendered more acute." Elsewhere he says: "The moment when the League's membership becomes complete in Europe is the moment to abolish National air forces and internationalise air-power, civil as well as military." Above all, the point is emphasised that, under the conditions of wholesale massacre involved in modern warfare, victory is not worth winning. Who will be left to care? In the Great War men risked death to save their own homes and their own people from injury. "Now," writes Mr. Griffin, "it is not possible to prevent that, except by preventing war. Would gallant young airmen then go on spreading massacre and misery in distant cities of innocent strangers while their own people and their own homes lay unprotected behind them? That would not do any good, as they would soon realise. It is in the hope that realisation may come now, before it is too late, that this book is written."

A very similar treatment for Europe's malady is suggested in "NEARING THE ABYSS." The Lesson of Ethiopia. By Lord Davies (Constable; 3s. 6d.). In urging reorganisation of the League, the author writes: "It is not true that the League, as an institution, has failed. Failure lies at the door of the Governments who compose it, because they dishonoured their covenanted obligations. . . . The time is short, the sands are running out; the armament race is in full swing." Summarising his suggestions, he recommends an Equity Tribunal for the settlement of disputes and revision of treaties, and an international air police force, controlled by a reconstituted League. Finally, as a parting admonition, Lord Davies recalls two voices from the wisdom of the past. "We are reminded that in order to construct the 'best-protected city,' Solon enjoined that every Athenian should become a policeman. To-day it is imperative that every European should become a potential international policeman, so that, in the words of Pascal, 'We must therefore put together Justice and Force: and so dispose things that whatsoever is just is mighty, and whatsoever is mighty is just.'"

Having begun this article with a prophetic book about air warfare, I am reminded that a friend recently pointed out to me something similar from an unexpected eighteenth-century source. One might well ask in astonishment: "Is Dr. Johnson also among the prophets?" But the answer is in the affirmative. His "History of Rasselas, Prince of Abissinia" has a chapter headed "A Dissertation on the Art of Flying," including a conversation between Rasselas and a certain "artist" who had invented a method of flying. One passage is strangely prophetic of modern air-war and aerial survey. "If men were all virtuous," says the artist, "I should with great alacrity teach them all to fly. But what would be the security of the good if the bad could at pleasure invade them from the sky? Against an army sailing through the clouds, neither walls nor mountains, nor seas,

could afford any security. A flight of northern savages might hover in the wind and light at once with irresistible violence upon the capital of a fruitful region."

Like all wars, the Abyssinian campaign has produced an extensive crop of literature. There are several interesting

(Continued on page 74.)

A SINGULAR TRIBUTE TO THE VERSATILITY OF JAMES WYATT, THE FAMOUS ARCHITECT, IN THE RETROSPECTIVE SECTION OF THE EXHIBITION OF ARCHITECTURE AT THE ROYAL ACADEMY: ALTERNATIVE DESIGNS FOR THE SAME FAÇADE; THE UPPER IN THE "GOTHIC," AND THE LOWER IN THE PALLADIAN STYLE—LENT BY THE R.I.B.A.

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were insignificant compared with those pictured in a work that is not fiction, but partly historical and partly prophetic, namely, "WAR OVER ENGLAND." By Air Commodore L. E. O. Charlton. With twenty-six illustrations (Longmans; 12s. 6d.). "This book," the author explains, "is all about sky warfare, more particularly in its relation to the civil population. . . . Part I. is of the past, and deals exclusively with the air raids over England during the Great War. Part II. is of the present, and describes what would happen to-day if war were again unleashed. Part III. is of the future, and attempts to set before the mind's-eye the conditions of life, both in peace and in war, of a people . . . who must go armed against sudden attack from above." The object is to make us all realise "the fearful menace of air power," and the probable penalties of failing to take necessary precautions. Of our present population, the author estimates, only about 30 per cent. had any personal knowledge of the air raids and their results in the Great War. Thus, for the remaining 70 per cent. of the British people the first part of this book, with its vivid descriptions, will come as a revelation. Yet these raids, it is pointed out, "were but a foretaste, the merest nibble, of what lies now in wait. . . . Victims were only counted by hundreds on the last occasion. Hundreds of thousands will be the toll when the fury breaks out again."

Air Commodore Charlton's conception of "the shape of things to come" comprises, first, what he calls the Short War, in which, by a surprise air attack without previous "declaration," the Fascist Powers spread appalling carnage and devastation in England and France, reducing them to impotence and surrender within a few days. Then follows, for us, a period of recuperation, lasting some forty years, during which defences are reorganised, novel forms of protective architecture are developed, redistribution of industries and population is planned, with a system of rapid evacuation from large centres in case of attack, and a new and more powerful air force is created. All this involves severe discipline and hardship, but in the end the nation's endurance is justified. Another international crisis arises, and Britain takes the offensive with success. A general world *mêlée*—described as the "Last War"—brings Europe to the verge of collapse, whereupon the United States and Britain, acting together with preponderating air forces intact, impose peace by demanding "an instant cessation of hostilities everywhere on pain of immediate annihilating air action."

In contrast to the preceding accumulation of horrors, the conclusion of the whole matter, summarised in a post-script, is singularly optimistic. "Year succeeded year," we read, "in a world at peace. Universal disarmament by land, sea and air had been the preliminary step towards the millennium. To this, as a necessary consequence, followed the internationalization of civil aviation so that



A FAMOUS ARCHITECT'S DESIGNS FOR THE ROYAL BARGE EXHIBITED AT THE ROYAL ACADEMY: DRAWINGS OF AN ELEVATION (RIGHT), AND (ABOVE) A DETAIL OF THE CARVED CEILING OF THE CABIN—BY WILLIAM KENT.

Lent by the R.I.B.A.

exact nature of his "alternative." Perhaps the gist of his proposal is contained in the following passage. "Merely to fail to rearm would encourage attack; but also—and above all for a newly vulnerable country with a vast Empire—to rearm menacingly would provoke attack. The only hope is to steer between the two dangers. And the only way to steer between the dangers is to combine in one policy bold collective security and strictly non-provocative national defence." The phrase "newly vulnerable," of course, refers to the removal of Britain's insular security by the invention of aircraft. "Non-

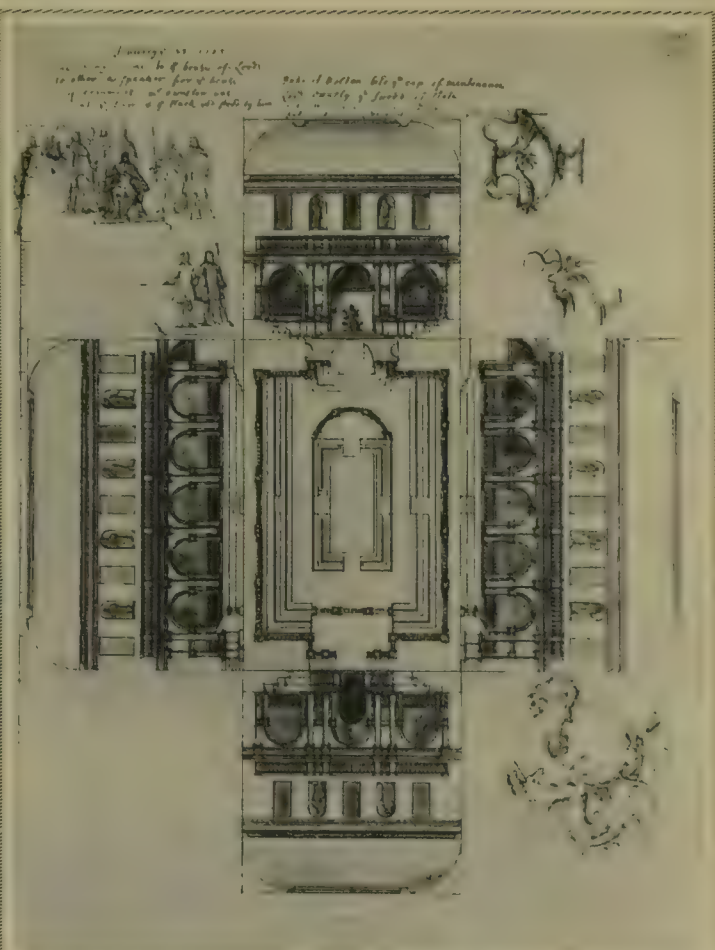


BRITISH ARCHITECTURE AS THE ROYAL ACADEMY SHOWS IT: LONDON AS IT WAS, MIGHT HAVE BEEN, AND WILL BE.

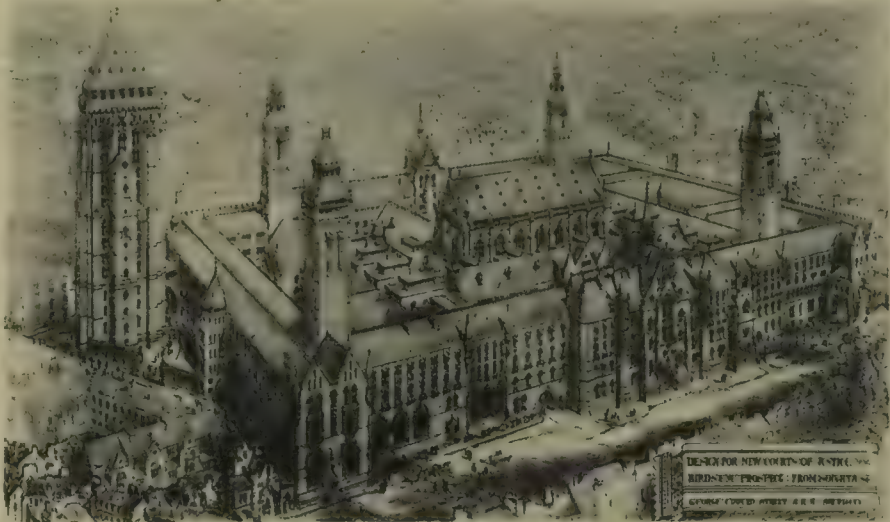
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THE IDEA OF THE PRESENT HOUSES OF PARLIAMENT: AN IMAGINATIVE WATER-COLOUR DRAWING OF BARRY'S SUCCESSFUL DESIGN—WITH A LIVELY RIVER SCENE IN FRONT.
In the possession of Miss Janet Murray and Mrs. Knollys.



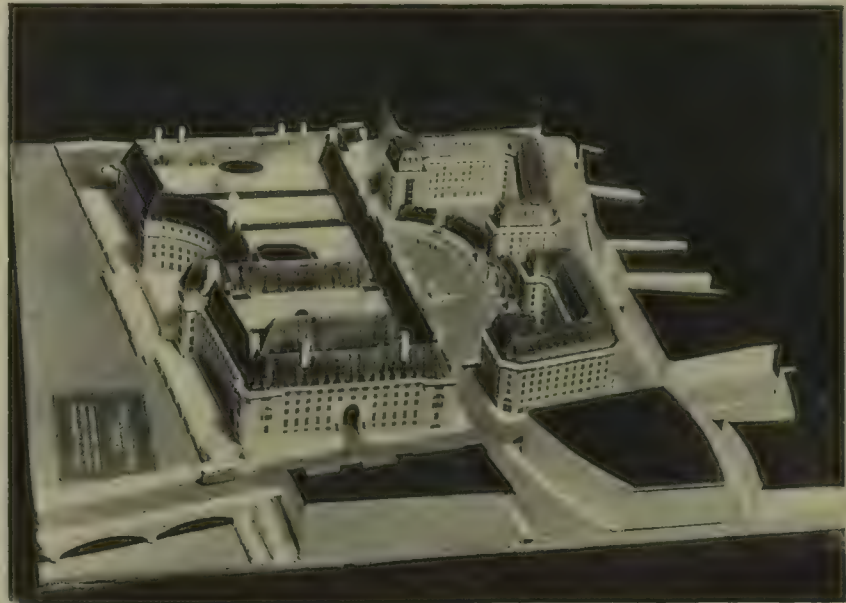
THE HOUSE OF LORDS AS IT MIGHT HAVE BEEN: A PROJECTED DESIGN IN AN ORNATE PALLADIAN STYLE—BY WILLIAM KENT (1685-1748.)—[Lent by the R.I.B.A.]



THE IDEA OF THE PRESENT LAW COURTS: THE GRANDIOSE BIRD'S-EYE VIEW OF HIS SUCCESSFUL PROJECT WORKED OUT BY G. E. STREET.
Lent by the Architectural Association.



THE LAW COURTS AS THEY MIGHT HAVE BEEN: WATERHOUSE'S REJECTED DESIGN; SHOWING A BRIDGE OVER FLEET STREET ON THE RIGHT.
Lent by the R.I.B.A.



THE COMPLETED CIVIC HEADQUARTERS OF THE COUNTY OF LONDON: A MODEL OF THE COUNTY HALL, INCLUDING EXTENSIONS AT THE BACK.



THE NEW BANK OF ENGLAND: A MODEL OF THE BUILDING AS RECONSTRUCTED BY SIR HERBERT BAKER AND NOW BEING COMPLETED.

The Royal Academy Exhibition of British Architecture opens to the public on Monday, January 11. It has been organised to give a comprehensive view of British architecture, in all its aspects, from the beginning of this century down to the present day. It is divided into a number of sections. The Civil Section contains drawings, plans, and models of public buildings of all kinds; not excluding hospitals and street lay-outs. Prominent in the Commercial Section are the designs for pit-head baths—some of them providing highly interesting examples of modern functional architecture. In the Domestic Section cottage flats, housing and slum-clearance schemes are represented by both drawings and models. There are also sections of Ecclesiastical Architecture, Gardens, and Bridges. Portraits of some of the most famous British architects are also shown. Finally, there is a Retrospective Section, from which most of our illustrations on this and the opposite page are drawn. This

includes designs by such well-known figures as Inigo Jones, Wren, Hawksmoor, Nash, Kent, Chambers and Adam, as well as the best-known architects of the nineteenth century; and is of particular interest since it includes a number of projects for outstanding London buildings, such as the Law Courts, Foreign Office, and the Royal Exchange. The drawing of Barry's Houses of Parliament is by James Murray, the foreground being put in by another artist, probably G. R. Thomas, who did much work for "The Illustrated London News." The resemblance of the incidents in the river scene to those depicted in our title block will be observed. The Retrospective Section also contains projects for buildings, which were never carried out, but would have materially altered the appearance of Whitehall, Cornhill, and Fleet Street had they been. It is of interest to note that this is the first purely architectural exhibition ever organised by the Royal Academy.

SOME OF THE OLDEST SURVIVING SPECIMENS OF JAPANESE ART.



A STANDING KWANNON IN GILT BRONZE: A WORK DATING FROM THE SEVENTH CENTURY.
Lent to the Boston Exhibition by Mr. Kwanetsu Hashimoto.



FUKUROKUJU (KAKEMONO): A WORK BY SESSHU, THE FAMOUS FIFTEENTH-CENTURY PAINTER.
Lent by Mr. Kaichiro Nezu.

SCULPTURES OF THE 7th CENTURY; WITH OTHER LATER EXAMPLES.



A BODHISATTVA IN LACQUERED WOOD OVERLAID WITH GOLD LEAF: A SEVENTH-CENTURY FIGURE SAID TO HAVE COME FROM THE HORYUJI TEMPLE.—(*Lent by Mr. Kaichiro Nezu.*)



MIROKU BOSATSU: A SEVENTH-CENTURY FIGURE OF THE DIVINITY, IN GILT BRONZE DARKENED, WITH A BEAUTIFUL PIERCED BRONZE HALO.
Lent by Mr. Kwanetsu Hashimoto.



DAI NICHU NYORAI: A SEATED STATUE CARVED IN WOOD, LACQUERED AND OVERLAID WITH GOLD, DATING FROM THE ELEVENTH CENTURY.
Lent by Mr. Yasuzaemon Matsunaga.

Here and on the opposite page we illustrate a number of objects lent by various owners in Japan to the Exhibition of Japanese Art at the Museum of Fine Arts, Boston, U.S.A., organised in association with the University of Harvard on the occasion of its tercentenary. In connection with this subject it may be of interest to recall that, in a message of December 23 from Tokyo, a "Times" correspondent stated: "Hopes of holding an exhibition of Japanese art in London in 1939 were abandoned last night, when an official conference decided that it would be impossible to ship the large number of national

treasures needed to make the display truly representative. Many of these objects are very old and fragile, and it was considered that the risks of transporting them to London and back were too great. The decision has been received with keen regret by the art authorities, but it was unavoidable in view of representations made by officials entrusted by law with the care of the national treasures. Without at least 100 pieces, the removal of which from Japan is prohibited, it was felt that the exhibition would neither fill the huge galleries at Burlington House nor worthily represent Japanese art."

BOSTON ENJOYS WHAT LONDON CANNOT GET ON A SCALE "TRULY REPRESENTATIVE": AN AMERICAN EXHIBITION OF JAPANESE ART.

PHOTOGRAPHS BY COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON, U.S.A.



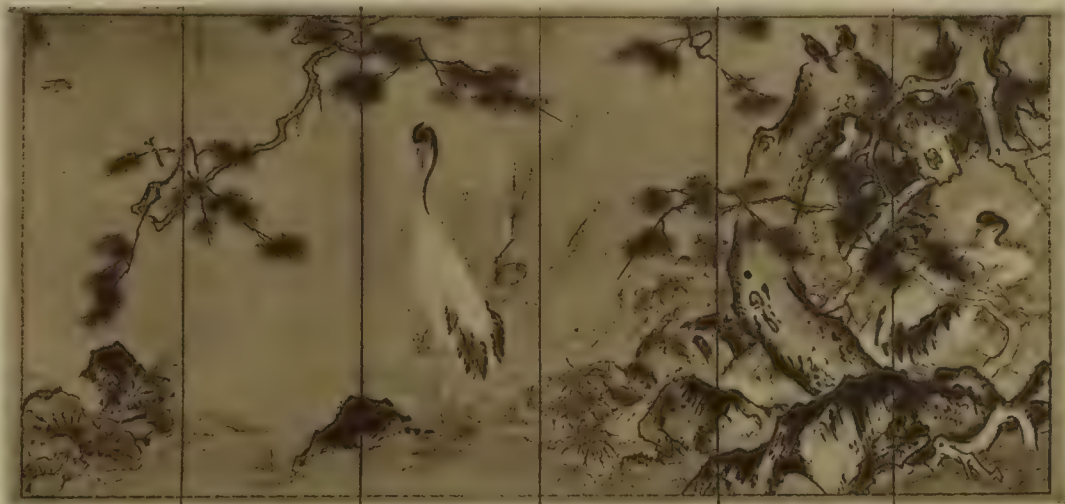
"KORO-DAISHI AS A CHILD": A FOURTEENTH-CENTURY PAINTING ON SILK IN COLOUR.
Lent to the Exhibition by Baron Ino Dan.



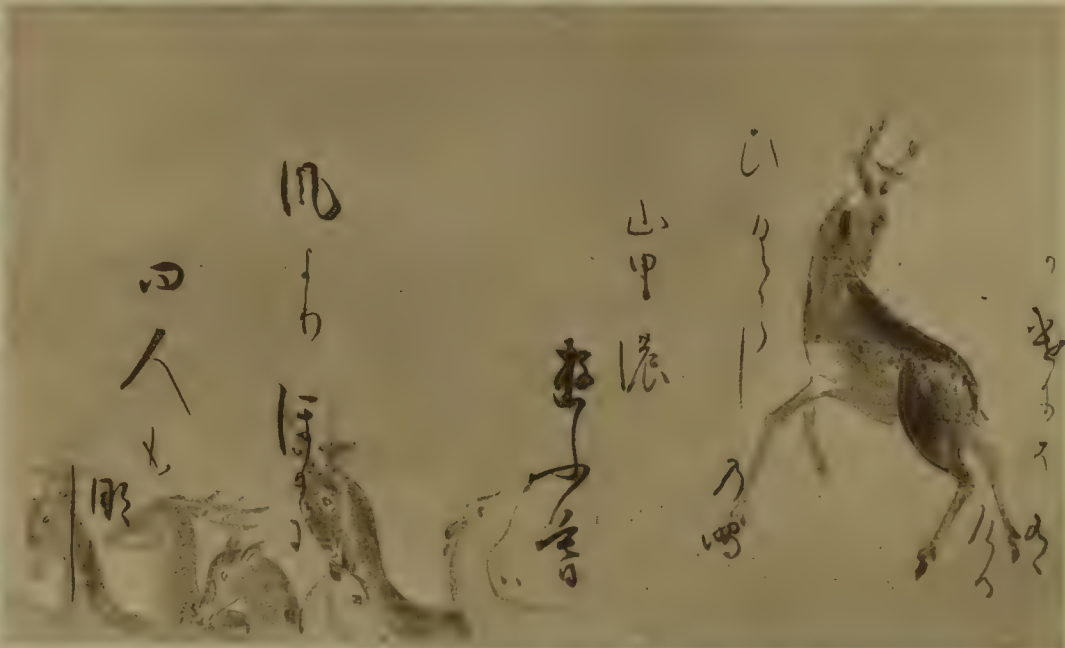
"PORTRAIT OF ABUTSU-NI" (1209-1283): A MID-FOURTEENTH-CENTURY PAINTING ATTRIBUTED TO GOSHIN, SHOWING HER IN NUN'S COSTUME HOLDING A CRYSTAL ROSARY.—[Lent by Mr. Kinta Muto.]



"QUAIL AND ROSES": A SEVENTEENTH-CENTURY PAINTING BY TOSA MITSUOKI.
Lent by Mr. Tamaki Makita.



"CRANES AND TREES": ONE OF A PAIR OF SIX-FOLD SCREENS BY SESSHU (1420-1506), THE MOST FAMOUS JAPANESE ARTIST OF THE FIFTEENTH CENTURY.
Lent by Mr. Shintaro Ohashi.



"A SCROLL OF DEER": CALLIGRAPHY BY KOETSU (1568-1637); PAINTING BY SOTATSU (AN ARTIST OF THE EARLY SEVENTEENTH CENTURY) ON PAPER IN GOLD AND SILVER.
Lent by Mr. Kinta Muto.

Like those on the opposite page, the above objects are examples from the Exhibition of Japanese Art recently held at the Boston Museum of Fine Arts in connection with the tercentenary of Harvard University. The exhibits were drawn from the rich art treasures of Japan, including some from the Imperial Palace Collection by permission of the Emperor. In an article on the paintings, Mr. Robert T. Paine, jr., writes regarding the portrait of the nun Abutsu-ni: "She was a famous woman of the Kamakura period (1185-1392). The diary she kept on a journey from Kyoto to Kamakura is renowned in Japanese literature. On her husband's death in 1275

she retired to a Buddhist monastery." Elsewhere the same writer says: "Of all the artists of the fifteenth century Sesshu is the most famous, and the exhibition includes many examples of his work. . . . In the history of Japanese ink paintings Sesshu and Motonubu are rivals for the first place. . . . In strong contrast to the ink tradition is the work of the decorative school. The earliest piece in the exhibition is a scroll of deer. The painting is by Sotatsu and the calligraphy by Koetsu. The credit of founding this school, where colour is applied in large outline-less masses, belongs to one or other of these great artists."

A PAGE FOR COLLECTORS.

LORD LEE OF FAREHAM'S SILVER.

By FRANK DAVIS.



THE privately printed catalogue of the collection of silver and bronze objects gathered together within the last dozen years or so by Lord and Lady Lee of Fareham has just come from the press. Introduction and descriptions are by Mr. W. W. Watts, late Keeper of the Department of Metalwork at South Kensington. There are 118 items, nearly every one of them the subject of a full-page illustration. Lord Lee has long been as familiar a figure in the world of art as in other more public activities, and his pictures—many of them remarkable discoveries bought on his own judgment and under the noses of professional buyers—are by now fairly familiar to most connoisseurs. It will be news to the world at large that the same knowledge and taste which have made his collection of paintings what it is have contributed with equal success to the acquisition of the specialised collection under review—proof, if proof were needed, that your authentic lover of the arts is no narrow, picky man with a one-track mind, but the inheritor of the humanism of the Renaissance, with interests bounded only by the limits of the known world. These silver and bronze objects, it is suggested by Mr. Watts, are intended in due course for the nation, which is already in the owners' debt by the gift of Chequers as the country residence of its Prime Ministers.

As regards the silver, the collection ends where most men begin, and is particularly rich in magnificent specimens from the sixteenth century, both English and German. It is not easy to pick

The second is a secular piece of the fifteenth century, a coconut cup with silver-gilt mounts very similar in type to two famous pieces of College Plate—the coconut cup at Oriel, Oxford, and "The Cup of the Three Kings" at Corpus, Cambridge. It is suggested that all three are by the same hand and of the same date. The third is, in its way, even more remarkable—a silver-gilt and enamel instrument case which once belonged to the Barber-Surgeons' Guild. Date about 1500. The approximate date of this rarely beautiful object is established partly by its style, and partly by the arms which appear upon it.

More than once in articles on this page I have had occasion to remark upon the high

made by Mr. Watts that "if several pieces have similar characteristics and belong to the same period, that circumstance is quite fortuitous, as each piece has been acquired solely because of its individual character or beauty; the one aim, which is clearly evident, having been the desire for work of high quality, both in respect of design and craftsmanship."

In only one instance—and that is purely a question of personal taste—does it seem to me that exquisite craftsmanship has drifted far away from compact and comely design—I refer to the silver-gilt and jewelled group of c. 1585 from Augsburg (Diana on a stag with small figures of a horseman, animals and insects on the plinth) No. 54. A staggering *tour de force*, and a very important example of its type, but, compared with some of the less elaborate pieces of similar origin, mannered and trivial—and very nearly vulgar when set beside such a bowl as No. 109, a thirteenth-century silver bowl from south Russia, or the more familiar type of English steeple cup and cover of No. 23, or the other English pieces illustrated on this page.

The illustrations in half-tone are excellent and it is obvious that great pains were taken over the photography. Altogether a beautiful production.



GERMAN SILVER IN LORD LEE'S COLLECTION: A PARCEL-GILT AND JEWELLED GROUP OF DIANA ON A STAG, MADE BY MATHEUS WALLBAUM, OF AUGSBURG, ABOUT 1585. (HEIGHT, 14 IN.)

Reproductions from "Works of Art in Silver and Other Metals Belonging to Viscount and Viscountess Lee of Fareham" (privately printed); by Courtesy of Viscount Lee.

sculptural quality of the few ancient Siamese bronzes which are to be seen in this country. There is one in this collection as distinguished as any, 9½ in. high, thirteenth century A.D., in which the rather brutal Khmer type of features is seen already in process of refinement by their conquerors, the Siamese (No. 118)—a most sensitive, brooding expression translated into bronze with consummate skill. Odd that such a thing is worth at the present time just about one-tenth of a similar bronze from ancient Egypt—one more proof that price, in this fantastic world, has nothing to do with aesthetics. It is interesting to speculate upon what reception would have been accorded to so beautiful a bronze had it reached these shores during the eighteenth century: would it have been classed as merely curious because it was made neither in Egypt nor Greece nor Italy? "The object of travel," said Dr. Johnson, "is to visit the shores of the Mediterranean." That remark is true enough to-day, as far as it goes, for, as Mr. Aldous Huxley has pointed out in "The Olive Tree," with his habitual insight, we owe nearly all our great works of art, whether literary or plastic, to the South: but it

does not go quite far enough in the conditions of the twentieth century. No, it is almost certain that Lord Lee, in a previous incarnation as an eighteenth-century virtuoso, would not have included this head in his collection—and still less two magnificent Chinese bronzes of about 1200 B.C. (Nos. 110 and 111), which would then have been considered too robustly barbarous for words.

As regards the silver, whether English or Continental, he has not paid much attention to marks for the very good reason that the absence of a mark merely points to the probability that the piece was made for an important personage who was not liable to the ordinary taxes, and a leisurely study of the illustrations fully bears out the claim



A COCONUT CUP AND COVER IN THE COLLECTION OF LORD LEE OF FAREHAM: AN ENGLISH PIECE, OF ABOUT 1450, WHOSE SILVER-GILT MOUNTS ALMOST EXACTLY RESEMBLE THOSE OF THE COCONUT CUP AT ORIEL COLLEGE AND MAY ACTUALLY BE BY THE SAME HAND. (HEIGHT, 11½ IN.)

out individual pieces from such a series, but three quite extraordinary examples give a fair picture of the quality of the collection as a whole. The first of these is the simple and noble chalice and paten (No. 1 in the catalogue), which no doubt came to light when some high ecclesiastic's coffin was opened in circumstances unknown to us, for the surface shows signs of burial corrosion. In form this remarkable piece resembles one found in the grave of Bishop Richard of Gravesend (A.D. 1258-79) in Lincoln Cathedral, and there is a more elaborate version of the same type in the well-known "Dolgelly" chalice in the National Museum of Wales.



A CEREMONIAL INSTRUMENT CASE OF THE BARBER-SURGEONS' GUILD (c. 1500): A MOST REMARKABLE ITEM OF LORD LEE'S COLLECTION; SHOWING THE ARMS OF THE COMPANY AS GRANTED BY EDWARD IV. AND THE COGNISANCE GRANTED BY HENRY VII. (HEIGHT, 7½ IN.)



ONE OF THE MANY TREASURES IN THE COLLECTION OF LORD LEE OF FAREHAM, WHICH IS THE SUBJECT OF THE REMARKABLE DESCRIPTIVE WORK DISCUSSED ON THIS PAGE: AN ENGLISH CHALICE AND PATEN OF THE LATE THIRTEENTH CENTURY. (HEIGHT OF CHALICE, 5½ IN.)



Each of these whiskies has a



name of its own; only when



they are blended together



after years of maturing are



they called Johnnie Walker

You are probably wondering what one of these whiskies would taste like by itself. The blender, who tastes them, in testing glasses like these, knows them all and would explain not only how one Highland district produces different whisky from another, but how two whiskies made in the same Highland glen can have entirely different characters. He would also explain how carefully he blends all these good whiskies into an even better whisky—Johnnie Walker. Therefore, don't just ask for "Whisky." Ask for Johnnie Walker by name.



Born 1820—still going strong

FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

HOPES FOR FOREIGN TRADE.

JUSTLY proud as we all feel of the many evidences of prosperity in our own country that all the reviews of the past year have been pouring over us, it is of the utmost importance to investors that we should be able to look forward with hope to definite revival in overseas trade during the year that we have now begun. Not that there is any need to pay too much attention to those who still warn us about the near approach of saturation point in the home market—in fact, it seems much more probable that for a long time to come domestic demands may be almost inconveniently urgent, with the result that our industries may be forced to let pass opportunities for overseas trade. But it is certainly true that, sooner or later, Governmental orders for rearmament will be finished and will only be replaced by the much more moderate demands of maintenance and repairs. When that time comes, there may be an awkward slackening in business activity, unless in the meantime world trade and the exchange of goods between the nations may have revived to a sufficient extent to take up the running and keep our industries busy at full capacity. How much hope is there that this can happen? At first sight the chances do not look too favourable, in view of the general clamour for "autarky" which is still so rife among the leaders of opinion in many nations, and is sometimes heard even in this country. Fortunately, however, opinion, even in the most strictly regulated countries, is often more sensible than the utterances of the rulers. Starving for one's country may be a noble occupation, but it is not popular; and it is really amazing, in view of all the difficulties that have been put by all countries in the way of international trade, that its volume, in the worst of the depression, never shrunk by more than about a third. There could not be a more striking proof of the readiness of the average man and woman to buy novelties from across the frontier, if they have the necessary wherewithal.

BETTER DEMAND THROUGH HIGHER PRICES.

One most hopeful symptom is of good augury for a restoration of international trade to something like its old volume and perhaps to a value equal to that of its most palmy days; and this is the rise in the prices of the raw materials of foodstuffs and manufacture. The real cure for the "poverty in the midst of plenty" of which we have heard so much, is better distributed purchasing power, enabling the millions who want things to buy them more freely. This is strikingly shown by our own recent experience. Two outstanding features of our last year's history were the steady growth in retail trade, marking the activity and prosperity of the final consumer, and the rise in the incomes of the wage-earners. "Throughout 1936," said a *Times* leading article on New Year's Eve, "the average number of insured persons in employment has been 519,000 more than in 1935. Wages have advanced to an extent that cannot be completely measured, but the Ministry of Labour had information up to the end of November of increases of full-time rates of pay amounting to well over £21,000,000 a year." Higher wages paid to more workers mean active consumption and a steady clearance of the shopkeepers' shelves; and as long as this process can be continued we can be sure that the manufacturers will be full of orders. What has happened here, thanks to higher wages, is happening to a vast majority of countries, among which our Dominions and dependencies are conspicuous, owing

to this rise in commodity prices, which has been the chief feature of the world's history, from the business point of view—even more important than the final surrender of the Gold Bloc to the necessity of devaluation. Primary producers all over the world have now more purchasing power in their pockets than they have been able to command since the slump that began in 1929 reduced them to the verge of ruin.

MODIFIED "AUTARKY."

It is also possible to detect faint symptoms of weakening in the passion for "autarky," that ugly new word for national self-sufficiency, which, when strictly applied even by the most handsomely endowed country, must necessarily result in its living at a lower standard of comfort than would have been possible to it if it had cultivated commercial relations

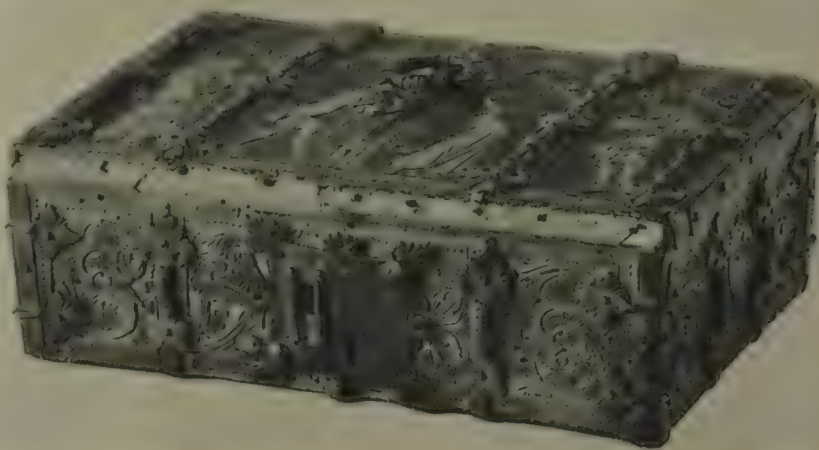
the economic prosperity of any given country was always an asset and not a liability from the point of view of international trade. His country, he said, was already capable of producing all that it needed, but that did not exclude the possibility of large orders abroad. These signs of a new spirit in Russian official policy are of good omen for British industry and for investors who have backed their belief in its continued prosperity. For Russia, with her immense potential resources, promises to be a rich field for British enterprise, when it, with its comparatively low standard of life, develops itself with a policy, as its Ambassador said, of economic independence, but not of economic exclusiveness.

AMERICA'S GROWING DEMANDS

Another country whose outlook on international trade is of great importance to British investors is the United States. It cannot be accused of ever having aimed at economic exclusiveness, since for some time after the war it was eager to trade all over the world, but on completely one-sided lines—down, as one of its critics said, a "one-way street." It tried to lend to everybody, and sell to everybody, and by means of millions of dollars spent in subsidies for its merchant fleet, to carry goods for other peoples; and at the same time to keep out other people's goods with a stiff tariff wall. By means of this one-sided policy it sucked in money, from all the world, except in so far as its sales of goods were paid for out of funds that it was lending, and so was one of the chief causes of the collapse of world trade, because by depriving other countries of gold, it forced upon them the deflation that resulted in so much mischief.

Now, however, it is beginning to dawn on America's rulers that paying farmers not to grow wheat and maize is not as profitable a means of keeping them alive as giving them a market abroad for their crops; which can only be done if, by encouraging purchases of the goods of other peoples, it provides foreign customers with the wherewithal to pay for the American food-stuffs that they need. This awakening to the common sense facts of international trade on the part of the richest and most vigorous producer and consumer among the peoples of the world, is going to count for a good deal, as long as its amazingly rapid recovery is not put back by the labour troubles that threaten to disturb it. America has so far made hardly any beginning on the programme of house-building that is so terribly in arrear, and during the next two or three years is bound to make good this delay. This will

not only cause a strong demand for building materials, to the benefit of Canadian and other timber companies, but will also, as we have seen in our own experience, stimulate domestic industry all round and keep the ball of recovery rolling. American buyers, with growing supplies of purchasing power in their pockets, are more than likely to show that preference for foreign articles, rather than the mass-produced commodities turned out by their own industries, which used in former days to enable British and Continental manufacturers to climb over the American tariff wall, with the help of the desire of Americans to buy something distinctive and expensive—the more expensive it was, the prouder they were of its possession and display. This amusing foible, which is by no means confined to America, is one of the influences which enable international trade to survive, in spite of the efforts of the rulers of all countries to stimulate exports, while at the same time doing their best to make them impossible by preventing imports.



THE TREASURE OF THE WEEK (BEGINNING JANUARY 7) AT THE VICTORIA AND ALBERT MUSEUM: A FOURTEENTH-CENTURY FRENCH LEATHER CASKET.

This French casket, dating from about the middle of the fourteenth century, is among the finest examples of medieval leatherwork in existence. The figures on the lid, set under Gothic canopies, in their lyrical grace, recall illuminations in contemporary manuscripts, while the decorative effect is greatly enhanced by the foliated hinges and clamps of wrought iron. Here the leather, applied on a foundation of wood, has acquired a beautiful bronze-like patina. The casket was acquired by the Museum from the Bernal collection in 1885 for £31 10s.—[By Courtesy of the Victoria and Albert Museum. Crown Copyright.]



AN EDWARD VIII. COIN MINTED IN AUSTRIA BEFORE HIS ABDICATION, AND SINCE PRESERVED AS A MUSEUM PIECE: THE OBVERSE AND REVERSE.

While the Duke of Windsor was still King Edward VIII, the Austrians wished to present him with a Coronation coin, to commemorate his visits to their country, and a noted Viennese medallist, Professor Josef Tautenhayn, designed it for the Austrian Mint. Since the King's abdication the Austrian authorities have purchased it, and it is now in the History of Arts Museum at Vienna. Collectors—British and American—are reported to have offered large sums for it, but it is not for sale. It will be shown at an exhibition in Brussels this year.

with its neighbours. The policy of living on one's own resources has been hitherto most determinedly followed by the Government of Russia, which has worked with extraordinary zeal to convert a country that was once almost exclusively agricultural into one which is also able to supply its own industrial needs. Having achieved a great measure of success on these lines, however, it seems that the Soviet Government is beginning to recognise that there is, after all, something to be said for commercial intercourse with one's neighbours, even if they are still sunk in capitalistic darkness. Speaking recently at a dinner at the Soviet Embassy in London, the Russian Ambassador pointed out that notwithstanding the fact that his country had "practically already achieved economic independence," it could still be not only a great exporter, but a great importer as well. He went on to give his audience almost the "pure milk," as it used to be called, of the Cobdenite doctrine, when he observed that Britain's age-long experience had taught them

This England . . .



Exmoor Landscape

THE “everlasting hills” of England have not the majesty of some foreign alp, but who has not rested on a hillside to watch the shadows of the clouds slide past—like changing thoughts upon a well-loved face. Part of us they are and in some sort like us—or we like them. Staunch beneath the wildest storms, yet mellowed and made gentle by centuries of them . . . broad in their outlook, generous in their nature . . . giving of themselves in rich, grass-fed beef and bold, great-hearted beer like Worthington.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AS engines have been so greatly increased in power and flexibility, motor-manufacturers have had to turn their skill to the transmission and springing of their vehicles, in order to bring that portion of the chassis up to the higher standard set by the power

2 in. at each stroke and a maximum load of 800 lb. is applied.

The Christmas holidays furnish an excellent opportunity for our schoolboys to visit the Ford works, where so many interesting and ingenious machines are working that it is better than a pantomime to the mechanically-minded youth. The demonstration of two mechanics disassembling and assembling the eight-cylinder Ford engine in fifteen minutes collects a large crowd around them daily. As a matter of fact, no fewer than 47,185 people have watched this demonstration since it began in May last, and it is still a great attraction.

Devonshire House, in Piccadilly, also provides Londoners with an opportunity to see how the wheels go round, as Messrs. Rootes, Ltd., have an electrically driven Hillman Minx in a sectioned chassis form so that visitors can see how every part functions in giving a comfortable journey on the road. Here also can be seen a demonstration of how the De Normanville self-changing four-speed safety gearbox works. By

the way, Lord Kinnaird has just bought another new Humber fitted with this patent gear.

Whatever may be the criticism of 1936 in regard to its automobile history, the year will always be remarkable for the generosity of Lord Austin of Longbridge in giving £250,000 to Cambridge University for research work, and for Lord Nuffield's gifts of over £6,000,000, Oxford University receiving £2,000,000, part of which

is to be used for books for the blind. Both Mr. Henry Ford, who celebrated his seventy-third birthday in August, and Lord Nuffield are giving their staffs a fortnight's holiday with pay, and other motor-manufacturers have also followed this excellent practice. So if no great mechanical achievements have been effected, better working conditions have been given to the work-people in the motor industry.

As for British motor factories, their 1936 total output amounted to 353,838 cars and some 200,000 commercial vehicles. The cars and their chassis exported reached a total of roughly 62,000, a new record for British factories, even though it may seem a trifling number to U.S.A. manufacturers. The latter are beginning to take more interest in racing and sporting motor events, as they are discovering that quite a large share of the increase in British motor production and export sales is due to the success of English cars in competitions of that character.



A CAR THAT IS EQUALLY SUITABLE FOR THE DISCRIMINATING OWNER IN TOWN OR COUNTRY: THE FORD "V-8"; THE TAX ON WHICH IS £16 10s.

unit. A recent visit to Dagenham afforded a striking demonstration of the efficacy of the presses used for testing road-springs fitted to Ford cars and Fordson commercial vehicles. Samples from each batch of springs, selected at random, are placed on a testing press. The machine deflects the spring ninety times each minute, running continuously for forty hours before the test is completed. The severity of the test is increased by the fact that at each of the strokes the spring is depressed to a far greater degree than it will be in actual service on the vehicle under any possible conditions. In the case of the £100 Ford saloon, for example, the spring is deflected



ENGLISH ENTRANTS FOR THE MONTE CARLO RALLY: MRS. JOAN COTTON AND MISS EDITH PARNELL, WHO ARE STARTING FROM JOHN O' GROATS ON JANUARY 27; WITH THEIR HILLMAN "HAWK."



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Schröcken ..	4191
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Stuben a/Arlberg	4520
Zürs a/Arlberg	5676

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TYROL—continued

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Gerlosplatte ..	5600
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Hochsölden ..	6830
Igls	2700
Ischgl	4544
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Kühtai	6586
Lermoos	3287
Nauders	4572
Seefeld	3900
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THE WORLD OF MUSIC.

INTERNATIONAL OPERA AT COVENT GARDEN.

THE Winter season of International Opera at Covent Garden, under the direction of Sir Thomas Beecham, which began on Boxing Night with "Il Barbiere di Siviglia," has continued with extremely good productions of "Les Contes d'Hoffmann" in French, and "Hänsel und Gretel" in German. I strongly recommend "Les Contes d'Hoffmann" to all opera-lovers, because this is the best production of it I have seen: the cast is a very good one; the stage-management, with Maskelyne's very ingenious magical devices, is first-rate, and the playing and singing are given an extraordinary vitality by Sir Thomas Beecham, who has the London Philharmonic Orchestra under him.

This masterpiece of Offenbach's, which was the last opera he composed and was never seen upon the stage by him, has been much under-rated; partly, I think, because of the popularity of the famous Intermezzo. But there is far better music in it than the Intermezzo, good as that is in its way. The music of the first and third acts, and the prologue and epilogue, is quite remarkable for beauty and variety. Also the opera is full of lively action and, as an entertainment, has not a single dull moment.

Of the cast, I must first mention Miss Noel Eadie, who doubled the rôles of Olympia and Antonia. This fine singer, who was not heard to great advantage in "Il Barbiere" on the opening night, is perfectly suited by the double rôle in "Les Contes d'Hoffmann." She is one of the few English sopranos with a thorough technique; but these parts also lie admirably within her voice, and she sang the very affecting music of Antonia with exceptional charm and expressiveness. Then in Mr. John Brownlee, who had the triple rôle of Coppélius, Dappertutto and Dr. Miracle, we have an operatic artist who can hold his own with the finest of living Italian baritones. His performances were excellent, vocally and histrionically. Then we had a really good French tenor, André Burdino, as Hoffmann, and an able compatriot in Bernadette Delprat as Giulietta. The minor parts were well done; and the setting by Gabriel Volkoff is admirable.

In "Hänsel und Gretel" the prevailing epidemic of influenza and colds robbed the cast of several members, but their places were competently taken and, fortunately, neither the Hänsel (Miss Maggie Teyte), nor the Gretel (Miss Irene Eisinger) were

affected. The new scenery by Edward Lyneman was excellent, and Mr. Lawrence Collingwood conducted efficiently. Miss Eisinger has a delightfully pure voice and great personal charm. Miss Teyte's Hänsel matched her Gretel very well, and altogether this production is an ideal Christmas entertainment for adults and children. Sir Thomas Beecham must be congratulated on the high level of the performances so far, and it is to be hoped that this excellent season of opera will be well supported by the public.

W. J. TURNER.

BOOKS OF THE DAY.

(Continued from page 64)

books concerned with the Abyssinian campaign, but space compels me to mention them very briefly. During the war and the preceding crisis, most of the books referring to the subject that came my way were pro-Italian, whereas practically all of the present batch are pro-Ethiopian. An exception is that brilliantly written work, "WAUGH IN ABYSSINIA." By Evelyn Waugh (Longmans; 10s. 6d.). This book is of deep interest also as a record of personal experiences, and it will be found valuable and informative even by those who do not share the author's sympathies, but are willing to hear both sides.

By way of contrast comes a distinctly anti-Italian work called "CÆSAR IN ABYSSINIA." By G. L. Steer. With Maps (Hodder and Stoughton; 12s. 6d.) "Cæsar" appears to represent the great Roman's modern counterpart, for Mr. Steer remarks: "He was playing the part of a dynamo in Rome. He compares ill with his rival, who handled an anti-aircraft gun and a machine-gun against Europeans fitted with far superior weapons." Here, of course, the allusion is to the Emperor Haile Silassie. The author seeks mainly to reveal the strength and spirit of the Ethiopian armies sent against a great Power. He points out that the Italians do not figure much in his pages, but that he has no desire to belittle their military achievement, although "the war provides no index whatsoever of the behaviour of an Italian army... fighting against an equal enemy." The book shows intense feeling.

Somewhat lighter in tone is "CRAZY CAMPAIGN." A Personal Narrative of the Italo-Abyssinian War. By Mortimer Durand. With two Maps and twenty Illustrations (Routledge; 12s. 6d.). Mr. Durand plies a lively pen, whether he is describing battles or Abyssinian girls. Incidentally, he quotes an unfulfilled prophecy (that the Italians would never reach Addis Ababa) made by the Emperor's Swedish military adviser, who left the country in October, 1935, owing to ill health, and recounts his own experiences there in "THE ABYSSINIA I KNEW." By General Virgin. Translated from the Swedish by Naomi Walford. With numerous Illustrations (Macmillan; 8s. 6d.).

Those who study the campaign from the professional soldier's point of view may find useful a little book entitled "THE WAR IN ABYSSINIA." A Brief Military History. By Edward Hamilton. With ten Maps (Heritage; Unicorn Press; 5s.).

Interesting and sympathetic sidelights on Abyssinian character are given in a record of adventurous travel entitled "GOLD OF ETHIOPIA." By Frank E. Hayter, F.Z.S. Author of "In Quest of Sheba's Mines." With thirty-seven Illustrations (Stanley Paul; 12s. 6d.). The Italian campaign is only mentioned incidentally in a "digression," where the author remarks, not without an element of prediction: "Undoubtedly the presence of so much gold in Western Abyssinia, a fact proved by many mining-engineers' reports, as well as by the production figures of the Italian mine mentioned above, had something to do with Signor Mussolini's war. But if the Duce hopes to take possession of Western Abyssinia I have no doubt he will be disappointed." I gather from recent news that this prophecy has not exactly been fulfilled.—C. E. B.

The 63rd edition of "Kelly's Handbook to the Titled, Landed and Official Classes," comprising 1957 pages, has now been issued, and over 30,000 people are recorded between its covers. The greater part of the book is given up to the biographies arranged alphabetically, and here will be found the names of many who do not appear in other books, for "Kelly's" contains not only the biographies of peers, baronets, knights, and of those holding orders of knighthood, but also the principal landowners and County Justices of the Peace in the British Isles. The Tables of Precedence and the regulations for wearing orders and decorations will prove of tremendous assistance to those who have to deal with public dinners and other ceremonial functions, while the directions for writing letters to people of various ranks will bring relief to many a harassed secretary. Besides giving full information with regard to the Royal family and a large section containing the names of all the Ambassadors and Legation staffs in this country, as well as British representatives abroad, there is a complete list of the House of Peers, whose names are arranged under their different ranks in order of their creation, and two lists of the House of Commons, in the first of which the names are arranged alphabetically and in the second under the constituencies. The Ministry is also given, and the up-to-dateness of the book is borne out by the fact that the name of Mr. Hore-Belisha appears in the Cabinet. The price of this handsomely bound book is 40s.

TWO

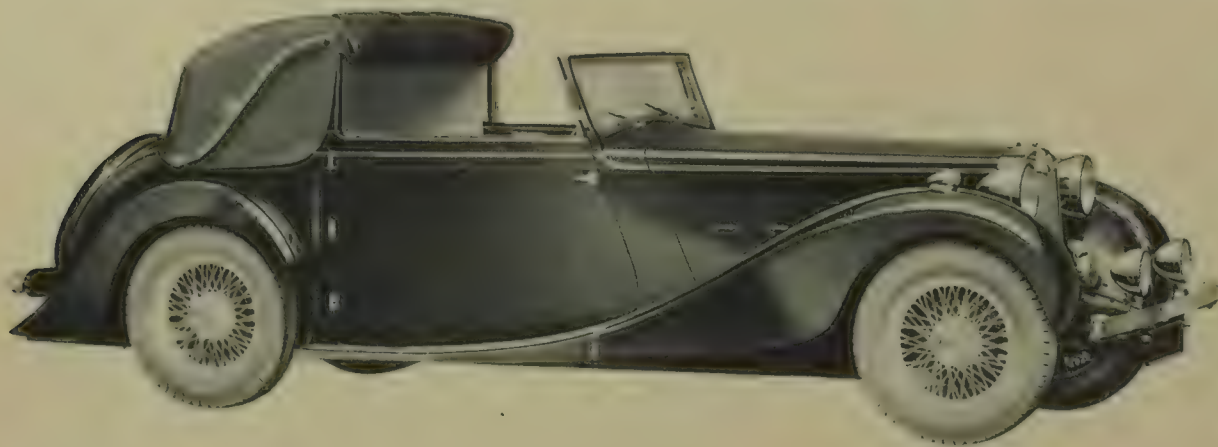


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WINTER SPORTS IN AUSTRIA.

THE Alpine character of Austria makes it an ideal country for winter sports, and its mountain ranges are so widely dispersed that every part of Austria has winter-sports centres well organised for visitors, these resorts ranging from small mountain villages where sport is good and accommodation comfortable, to fashionable centres where sports facilities of all kinds are very up to date and the hotels first-class. A good idea of Austria's capacity regarding provision for winter sports may be gained from the fact that there are four hundred resorts at altitudes between 1000 ft. and 6000 ft., four thousand hotels, inns, and pensions, and four hundred shelter huts amid the mountains up to a height of 10,000 ft. The care-free, music-loving nature of the Austrian people and their keen sense of hospitality help to ensure a delightful winter-sports holiday in Austria, and additional attractions are excellent train services to all the principal resorts, substantial reductions in fares on the Austrian Federal Railways, and extremely moderate prices in hotels of all grades.

Taking the Austrian winter-sports resorts from west to east, in the Vorarlberg Province, among many others, is Zürs, nestling 5800 ft. up among the mountains on the western side of the Arlberg, reached by motor or horse-sleigh from Langen station, and very popular with English visitors, as also is Lech (5540 ft.), in the Northern Arlberg. Both of these resorts have wonderful ski-fields, where good snow is certain throughout the season. Two charming little resorts in the Vorarlberg less known to visitors from this country are Gargellen, in the Montafon Valley, the station for which is Schruns, and Körbersee, which lies above Schröcken and is reached from Feldkirch. Winter-sports centres in the Tyrol are legion, and besides, they include some of the best known in Austria, such as Kitzbühel, situated on the main railway between Innsbruck and Vienna, with a cable railway up to the Hahnenkamm, 6000 ft. from which there are splendid downhill



WINTER SPORT IN AUSTRIA: THE START OF A SKI-RUN FROM WETTERKRAUS, NEAR KUEHTAI, IN THE STUBAIER ALPS.

Photograph by Dr. Ernst Hanaussek, Vienna.



THE AUSTRIAN WINTER-SPORTS CENTRE AT SEEFELD: A VIEW SHOWING THE FINE SKATING-RINK AND SKI-ING SLOPES, SITUATED AT NEARLY 3500 FEET.

Photograph by Tiroler Kunstverlag, Innsbruck.

ski-runs, and a bright social life. St. Anton, in the Rosannathal, is the headquarters of the famous Hans Schneider Ski-ing School, with, naturally, fine ski-ing grounds; Igls has a cable railway up to the Patscherkofel, 6600 ft., a first-rate bob-run and three luge-runs, and from Feb. 4-6 the Two-Seater Bobsleigh Academic World's Championship and Academic Toboggan Contests will be held there. Seefeld, to the north of Innsbruck, has a good situation, in a broad open valley, surrounded by high mountain ranges. Others of the Tyrolean winter-sports resorts are Obergurgl, with its fine ski-ing slopes; Galtür, 5500 ft., among the mountains of the Silvretta Group; and Nauders, which is situated in the "Three Nations" corner of Austria.

In the Province of Salzburg, at Hofgastein, in the lovely Gastein Valley, there are excellent facilities for winter sport, while one has the advantage of thermal baths. There, too, is Zell-am-See, with a cable railway up to the top of the Schmittenhöhe, 6435 ft., giving access to fine ski-ing slopes, and a lake affording good skating. Saalbach is a sunny little resort not far from Kitzbühel, and a good ski-ing centre. Wagrain, another Salzburg resort, has a well-earned reputation as the "Arosa" of Austria.

A small and pleasant winter-sports centre in Styria is Sollerhöhe, which has a height of 4000 ft. There, also, are Mariazell and Bad Aussee. In Carinthia are Heiligenblut, 4300 ft., where the International Glockner ski races are held; Mallnitz, and Kanzelhöhe; whilst in Upper Austria, Feuerkogel is situated at a height of 5280 ft., and at the resort of Bad Ischl, the Austrian Ski-ing Championships for 1937 will be decided on Jan. 30 and 31. Finally, Semmering, in Lower Austria, is a first-class winter-sports resort, with good ski-ing, luge and toboggan runs, and rinks for skating and curling. International competitions are organised there by the Austrian Winter Sports Club, and, seeing that it is situated within one and a half hours of Vienna, many of its visitors hail from the gay capital of Austria, and a very enjoyable winter holiday can be spent in Vienna, gay than ever during Carnival time, with frequent visits to Semmering to enjoy winter sports there. Social events in Vienna during the winter include an opera ball on Jan. 16, a ball in the Imperial Palace of Schönbrunn on Jan. 20, a fashions ball at the Konzerthaus on Jan. 30, and a "Ball of the City of Vienna" on Feb. 4, at the Rathaus; whilst from March 7 to 14 the famous Vienna International Spring Fair takes place, which attracts visitors to Vienna from all parts of the world.

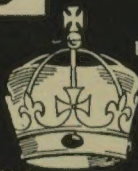
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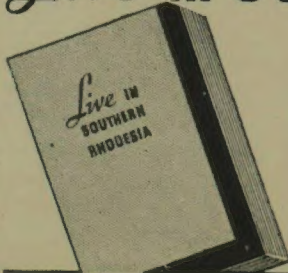


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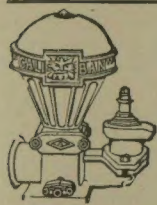
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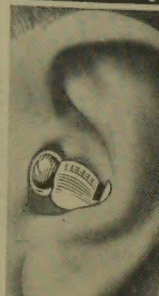
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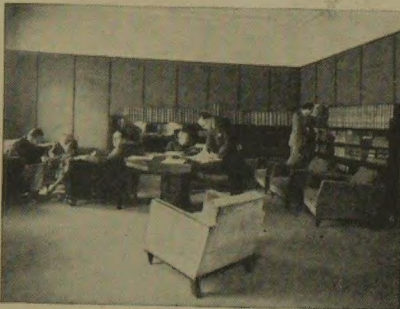
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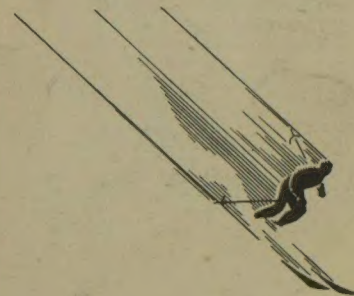
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